

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



ROCHESTER GREETSS NATIVE COMPOSERS IN FESTIVAL LISTS

Fourth Annual Series of Programs Given by Eastman School under Hanson Brings First Performances of Attractive Works — General Trend Shows Advance Over Music Presented in Former Years — Four Concerts and Ballet Evening Received with Enthusiasm by Large Audiences

ROCHESTER, May 5.—The Fourth Annual Festival of American Music, held by the Eastman School of Music under the direction of Dr. Howard Hanson on April 30, May 1, 2, 3, and 4, impressed as presenting new music of a much higher grade than had been the case in former festivals. American composers, at least those whose works were played this year, seem to be learning to project what they have to say in a more finished, surer manner; and what they have to say is more worth hearing. These concerts, which were free and well attended by music lovers, augur well for the future of American music.

The fourth and fifth programs, given in the Eastman Theatre, were of outstanding interest. On May 3, the concert consisted entirely of first performances either anywhere, in concert form or in America. The ballet program on May 4 brought the first public performance of Martha Alter's Anthony Comstock, or A Puritan's Progress, a feature of the festival.

First Performances Given

The festival opened in Kilbourn Hall, Karl Van Hoesen conducting the Eastman School Little Symphony of Phi Mu Alpha Sinfonia. Works receiving first performances were *Two Images* for small orchestra by Lazare Saminsky, and *The Lament of Dido* from Purcell's *Dido and Aeneas*, arranged by Bernard Rogers.

Mr. Saminsky's music, portraying A Sonnet of Michael Angelo and a poem of Browning's called *Venice*, is rather sombre and very dissonant, though the second part has fleeting moments of diatonic tranquillity. Mr. Rogers's version of the Purcell music is delightful. His Soliloquy for flute and string orchestra was also on the program, with Burnett Atkinson as the soloist. Other works were Albert Stoessel's *Suite Antique*, *Three Pieces* for small orchestra by Herbert Inch, Bernard Wagenaar's *Sinfonietta*, and William Grant Still's suite, *From the Black Belt*, played by request.

At the concert in the Eastman Theatre on May 1, the Eastman School Orchestra was conducted by Samuel Belov. Herman Rudin's *Prelude and Allegro*

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Personalities at the Rochester Festival



Howard Hanson, Director of the Rochester American Festival and Conductor of Two Programs



Martha Alter, Whose New Ballet, Anthony Comstock, Was a Colorful Feature of the Festival

Revival of Festival Series in Ithaca Brings Three Concerts of Note

Elijah, Conducted by Weaver, Is Climax of Programs—New York Orchestra, under Sokoloff, Applauded in Two Concerts—Emily Roosevelt, Doris Doe, Dan Gridley and Richard Bonelli Are Soloists

ITHACA, May 5.—In the sonorous final measures of that great chorus ending *Thou Fillest the Heaven with Glory! Amen!*, a splendid performance of Mendelssohn's enduring oratorio *Elijah* under the direction of Paul Weaver, head of Cornell University's music department, brought to a close tonight the last of three festival concerts.

Not since 1917 has Ithaca had a spring festival, though before that date many fine annual events were placed on record. It is a matter for rejoicing that Mr. Weaver, in presenting two orchestral concerts and a great choral work this year, has paved the way for the return of what will be, if this year's singing is a sample, a noteworthy choral festival. Attendance was excellent, even in so large a place as the Drill Hall, where the *Elijah* was sung, an auditorium never before used for a concert.

The spirit behind the preparation of the chorus of 439 voices is so fine that I must mention it here. Instead of performing with only his own university singing forces, Mr. Weaver chose to construct a unit to represent truly the community, made up of eighteen choirs of churches and educational institutions. Their massed rehearsals were under Mr. Weaver, their individual ones under their own directors, who are: Alice Barber, George Daland, Mrs. Frank B. Howe, Mrs. Louis Sullivan, Eric Dudley, Mrs. Eric Dudley, F. A. Powers,

Bert Rogers Lyon, Ralph Ewing, Louise C. Titcomb, Mrs. Clara F. Browning, R. H. Wheeler, Paul Weaver, and Elsie Newell.

It may be said that the chorus sang with fine quality, excellent intonation and commendable precision.

Soloists Are Admirable

Mr. Weaver presented four admirable soloists, Richard Bonelli, of the Metropolitan Opera, in the name part, Emily Roosevelt, soprano, Doris Doe, contralto of the Metropolitan Opera, and Dan Gridley, tenor, and the New York Orchestra, which played the instrumental part capably. Not only was the choral singing enjoyable, but I am particularly grateful to Mr. Weaver for including parts of the work which I have not heard given in years and several which I have never heard at all.

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N.Y. PHILHARMONIC ATTAINS OBJECTIVE OF FUND CAMPAIGN

Goal of \$500,000 Passed by \$1,659 — Conductors for Next Season to Be Toscanini, Bruno Walter, Klemperer, Rodzinski, Janssen, Lange and Schelling—Series of Thirty Weeks to Comprise 116 Concerts—Brahms Cycle and Wagner Programs Will Be Features — Victory Dinner Celebrates Successful Termination of Campaign

PLANS for next season's activities of the New York Philharmonic-Symphony were made public after an announcement had been made at the society's Victory Dinner on April 30 that the campaign to raise \$500,000 had been oversubscribed to the amount of \$1,659.

Seven conductors will be heard during the season: Arturo Toscanini, Bruno Walter, Otto Klemperer, Artur Rodzinski, Werner Janssen, Hans Lange and Ernest Schelling. The season will begin on Oct. 4, and run for thirty weeks, closing on April 28, 1935. There will be 116 concerts in all, two Thursday evening and two Friday matinee series of fifteen concerts each; three Sunday afternoon series of ten concerts each; two series of ten Saturday night concerts for students, and six Saturday morning concerts for children. The Sunday concerts will be broadcast as before.

Toscanini's Tenth Season

Mr. Toscanini, in his tenth season with the society, will conduct for ten weeks. His plans include a Brahms cycle of the four symphonies and four concertos with Jascha Heifetz, Vladimir Horowitz, Ossip Gabrilowitch, Misha Piastro and Alfred Wallenstein as soloists, and the German Requiem with the Schola Cantorum. He will repeat the *Missa Solemnis* of Beethoven, heard this season, and give one all-Debussy program.

Mr. Walter, who returns for his fourth successive winter, will conduct for six weeks, during which he will give

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Metropolitan Opera Assured for Next Season

THE necessary fund for carrying on the Metropolitan Opera Association having been completed, subscribers were officially notified on April 28 that the activities of the company will continue next season. As this year, the season will be fourteen weeks long, commencing on Monday, Dec. 24, and lasting until March 30. There will be the usual series of five subscription performances

on Monday, Wednesday, Thursday and Friday nights and Saturday matinees, also the series of twelve popular-priced Saturday night performances and the Sunday night concerts.

Prices in the greater part of the house are to remain unchanged from the scale of this season, but some seats in the family circle will be reduced from \$21 to \$14 for the season.

Chicago Symphony to Give Daily Concerts at Century of Progress



Kaufmann-Fabry

Signing the Contract Which Provides for Orchestral Music at Chicago's Exposition. From the Left: G. F. Swift, President of Swift & Co.; Henry E. Voegeli, Manager of the Chicago Symphony; Eric DeLamarter, Associate Conductor, and Frederick Stock, Conductor

CHICAGO, May 5.—Under the sponsorship of Swift & Co., the Chicago Symphony will give a series of concerts at A Century of Progress. The pro-

grams, which are to begin on July 1, will be presented in the Swift Theatre, an open-air auditorium. Concerts during the first part of the series will be

under the baton of Frederick Stock, conductor of the Chicago Symphony. Later in the season, when he goes abroad, Mr. Stock will be succeeded in the direction of the programs by Eric DeLamarter, associate conductor. Guest conductors are also to appear. Programs will be given twice daily for a period of ten weeks, and amplification apparatus will be installed.

INNOVATIONS MARK QUAKER CITY PLANS

Orchestra's Thirty-fifth Year To Bring Notably Expanded Program

PHILADELPHIA, May 5.—Notable innovations will mark the thirty-fifth season of the Philadelphia Orchestra, which will extend from Oct. 1 to April 27. One will be a series of ten Sunday evening popular programs at popular prices. The entry of the orchestra into the operatic field, as previously reported in *MUSICAL AMERICA*, is to be another.

The schedule of thirty pairs of concerts on Friday afternoons and Saturday evenings will be maintained, and the successful Concerts for Youth are to be continued. Twelve programs of a special series are to be transferred from Monday to Tuesday nights, when previously the house was given over to visits from the Metropolitan Opera. The Academy of Music remains the orchestra's home.

Leopold Stokowski will conduct the first nine pairs. Conductors to appear later are Alexander Smallens, Otto Klemperer, Eugene Ormandy and José Iturbi. Mr. Smallens and Fritz Reiner will be among the conductors of operas. While no announcement has been made in regard to Mr. Stokowski conducting operatic productions, it is considered likely that he may do so. The organization of a permanent chorus, the engagement of a stage director of the first rank and the engagements of noted singers both in this country and abroad are also announced.

The Operatic Repertoire

Excerpts for the opera performances will be from Strauss's *Der Rosenkavalier* and Elektra, Massenet's *Le Jongleur de Notre Dame*, Weinberger's *Schwanda*, Moussorgsky's *Boris Godounoff* (which Mr. Stokowski gave in its original score, uncut, in a concert version several years back), Verdi's *Falstaff*, Charpentier's *Louise*, Smetana's *The Bartered Bride*, Debussy's *Pelléas et Mélisande*, Wagner's *Die Meistersinger* and *Die Walküre*, Mozart's *The Marriage of Figaro* and Gluck's *Orfeo*. Additionally, one "classic" opera (not defined) will be given and a novelty not yet presented on any stage, for which several new American and foreign operas are under consideration. Already settled are performances of Humperdinck's *Hänsel and Gretel*, Stravinsky's short opera *Mavra*, and an accompanying ballet at Christmastide. At least one opera will be given in English.

Boston Symphony "Pops" are Opened

BOSTON, May 5.—The summer season of the Boston Symphony "Pops" was auspiciously opened in Symphony Hall under the baton of Arthur Fiedler on the evening of May 2. W. J. P.

Gertrude Kappel Sails for Europe

Gertrude Kappel, soprano of the Metropolitan Opera, sailed on May 2 for Europe, where she will appear this spring and in the summer in various cities.

Los Angeles Organizes New Symphony Association

LOS ANGELES, May 5.—Thirteen citizens, headed by Allen C. Balch, have organized the Southern California Symphony Association to bring the winter season of orchestra concerts and summer concerts in Hollywood Bowl under one management. It is planned to retain the services of Otto Klemperer as conductor. The project, which is not organized for profit and for which community support will be asked, includes plans for a two-year period, exclusive of the Bowl season.

At a special concert on April 16, arranged to interest the public in the continuance of the Los Angeles Philharmonic, it was stated that contributions were sufficient to guarantee Klemperer's salary for another season.

From the Bowl comes the announcement that José Iturbi will appear as conductor and soloist and that Elsa Alsen is to be heard.

H. D. C.

WEST GREET'S OPERA

San Carlo Company Visits Coast Cities on Extended Tour

The San Carlo Grand Opera Company, Fortune Gallo, impresario, has met with pronounced success on an extended tour of the West. Journeying from New York to San Francisco, the company proceeded to other cities, including Los Angeles, Sacramento, Stockton, Fresno, Portland, Ore., Seattle, and Vancouver, B. C. The attendance during eight weeks reached a total of 190,000. After engagements in Salt Lake City, Denver and Colorado Springs, the San Carlo tour will end on May 18.

Mr. Gallo's plans for next season involve a long tour opening in September and another visit to the Coast.

Toscanini Sails for Concerts in Paris, Salzburg and Vienna

Arturo Toscanini, accompanied by Mme. Toscanini and their niece, Anna Polo, sailed on May 5 on the Ile de France. In Paris Mr. Toscanini will conduct concerts of the Straram Orchestra at the Théâtre des Champs Elysées on May 25 and 27, and June 3 and 6. He also plans to conduct two concerts in August at the Salzburg Festival; three or four of the opening programs of the Vienna Philharmonic next October, at which he will give Beethoven's Ninth Symphony and the Psalmus Hungaricus of Kodály; and to conduct programs in Stockholm on Nov. 29 and Dec. 2. In the intervals he will rest at Isolino San Giovanni, Lago Maggiore.

George Ludwig Jochum to Conduct Concerts in Frankfurt

BERLIN, May 1. — George Ludwig Jochum, brother of Eugen Jochum, conductor of the Hamburg Philharmonic, has been engaged as conductor of the Museum Concerts in Frankfurt. Jochum, who is only twenty-four years of age, has been general music director of the Opera in Münster. G. DE C.

Basil Maine Honored by Critics' Circle in London

LONDON, May 1.—Basil Maine, music critic of the *Morning Post* and correspondent for *MUSICAL AMERICA*, has recently been elected, first to the council and then to the executive committee of the Critics' Circle.

Brilliant Tchaikovsky Festival Events Conclude Boston Symphony Season

Koussevitzky Conducts Special Programs with Distinguished Soloists — Symphony by Randall Thompson Has First Local Performance—Beethoven Cycle Completed

BOSTON, May 5.—The interest of the music loving public in this vicinage has centred upon the final concerts of the Boston Symphony, which closed its season under Dr. Serge Koussevitzky in Symphony Hall with a week of brilliant programs celebrating the name of Tchaikovsky. Inasmuch as the last Monday concert of the orchestra automatically became a part of the final series of concerts, we give a complete list of the Tchaikovsky works performed, with dates of performance, as follows:

April 23: Serenade for String Orchestra. Symphony No. 4, in F Minor.

April 25: Piano Concerto, No. 1, in B Flat Minor; soloist, Josef Lhevinne.

April 26: String Quartet in D, Op. 11, No. 1; Richard Burgin, Robert Gundersen, Jean Lefranc and Jean Bedetti.

Songs with piano; Maria Kurenko, soprano, Benjamin King, accompanist.

Trio for violin, cello and piano, Op. 50; Messrs. Burgin, Bedetti and Jesus Maria Sanromá.

April 27 and 28: Symphony No. 1, in G Minor (Winter Dreams). Symphony No. 5, in E Minor.

Of Surpassing Interest

As it is probable that no conductor here or abroad is more in accord with the works of Tchaikovsky than Dr. Koussevitzky, it naturally followed that the orchestral performances were of surpassing interest, with climaxes coming on April 25, 27 and 28. To hear

a Koussevitzky interpretation of his compatriot's works is to realize anew the significance of them. And of course, Dr. Koussevitzky has an extraordinarily flexible instrument upon which to play . . . an instrument largely of his own making. Mr. Lhevinne repeated former triumphs in this city, and the Burgin String Quartet gave great pleasure. Mme. Kurenko appeared for the first time at these concerts, charming her audience with her lovely voice; and Messrs. Burgin, Bedetti and Sanromá gave a striking reading of the Trio.

The final concerts were the occasion for such demonstrations as are seldom observed. On Saturday night, Dr. Koussevitzky was presented with a wreath, while the audience stood and applauded for five minutes. There can be no doubt as to the sentiment of the orchestra patrons toward the men and their conductor, and it is good news to learn that he will return next year.

From Bach to Today

For the concerts on April 20 and 21, Dr. Koussevitzky arranged the following program:

Overture to Prometheus Beethoven
Symphony No. 8, in F Beethoven
Suite from El Amor Brujo de Falla
Passacaglia and Fugue in C Minor, Bach-Respighi

Not since 1919, according to the program book, had the ballet music to *Die Geschöpfe des Prometheus* been performed at the regular Friday-Saturday concerts. It was, however, played in the series dedicated to Beethoven and reviewed in the Feb. 10 issue of *MUSICAL AMERICA*. One may add that the work received an equally meritorious performance. In the Symphony was repeated the successful performance given on a previous Tuesday afternoon, and the de Falla and Bach-

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Productions in London Glow with Novel Hues

Musical Play, Golden Toy, Has Atmospheric Score Made from Music by Schumann — Bax's New 'Cello Concerto Given Premiere Under Harty's Baton With Cassado as Soloist—B. B. C. Introduces Wozzeck, Heard in Concert Form With Boult Conducting — Music in the Provinces

By BASIL MAINE

LONDON, May 1.—One of the most beautiful stage productions I have seen for a long time is *The Golden Toy*. The London Coliseum management has a reputation for scenic productions on a large scale, but this Indian tale decked out with a miscellany of Schumann's music is, in my opinion, the most successful of all its enterprises.

The musical score has been composed of a number of Schumann's songs (well sung by Thea Phillips and Walter Glynn), some of the fine music written for Byron's *Manfred*, some of the piano music and other works. Except in the matter of translating the song texts, no vandalism has been committed. The music, in fact, forms an effective and straightforward, if not particularly oriental, accompaniment to the dramatic action. Through the ingenuity of Dr. Ludwig Berger's production and with the aid of revolving sections of the stage, the tale is unfolded continuously like a symphony in which no break is made between the movements. From time to time choruses (sung from the side-boxes which are converted into oriental architecture) are interpolated by way of comment upon the drama.

Carl Zuckmayer, in telling his story, makes no pretence of creating authentic Indian life. He takes all the fairy tale ingredients, such as persecuted innocence, cruel impostor, and wronged hero, and steeps them in quasi-eastern color. The result is a remarkably successful revival of a kind of musical play which we had thought to be out of fashion.

Bax Work Well Received

Frequently a new work by Arnold Bax calls for notice. Bax is fifty and already has five symphonies to his name. Soon after his Fifth Symphony was produced, a 'Cello Concerto was announced. It was given its first performance on March 5 in the Queen's Hall at one of the London Symphony's concerts. Sir Hamilton Harty conducted and the soloist was that fine player, Gaspar Cassado, whose eloquent tone and sensitive musicianship were great factors in the success of the work. For the success was great and immediate, and the audience was not satisfied until Bax, Cassado and Harty all appeared to receive an ovation.

This Concerto may present difficulties to performers, but, even at the first production, it has few for the hearer. In Bax's early symphonic compositions, romantic and classical elements can sometimes be felt at variance, but here they are harmoniously reconciled. Prodigality of invention has sometimes been Bax's undoing; but the 'Cello Concerto leaves an impression of shapeliness above everything else.



Stage Photo Co., London

A Scene in *The Golden Toy* as Produced at the London Coliseum, Showing The Dance of the Bayaderes, Pastry Cooks, Girls, Servants and Slaves

In one respect is it comparable to Elgar's for the same instrument—I mean, it is entirely conditioned by that instrument's idiom of expression. The mood, that is to say, is autumnal. The scherzando episodes of the first and last movements do but throw into relief the sweet melancholy of the whole composition. In a work by Arnold Bax, it is to be expected that the music will continually revert to lyrical expression, and here it finds an apex in the slow movement, a Nocturne. Indeed, the Concerto as a whole leaves an impression of sustained melodic inspiration, enriched by that continual shifting of orchestral color which is the essence of the composer's mind.

A Mood of Elemental Force

The same composer's First Symphony was played under Sir Henry Wood at the British Broadcasting Corporation's concert on March 21. A sense of struggle against some elemental force is the prevailing mood of this work. A note of fierce challenge is immediately struck at the beginning; and this continues until the composer, to gather strength for another vehement onslaught, falls back upon a tranquil melody. After this, storm and stress invade the rest of the movement. Even over the slow movement, where a more serene emotion might have been expected to prevail, Fate's shadow is cast. And in the finale, the storm breaks again. At length we have a march-tune, and realize that out of the relentless conflict has emerged that conviction of triumph which is natural in any composer who has stayed the full course of a symphony.

Bax's First Symphony, by the way, was first played twelve years ago under Albert Coates, and in the composer's career marks the beginning of a period of intense concentration upon the symphony. In its austere manner, the work does convey a grappling with new problems which could only be solved in terms of the orchestra. The

problems are there again in the Second Symphony, but less insistent; while in the Third Symphony there is a distinct feeling of relief and deliverance.

To any reader who is interested in this composer's works, I heartily recommend *A Handbook to Arnold Bax's Symphonies*, by Robert H. Hull, published by Murdoch, Murdoch & Co., London. Mr. Hull has made a close critical study of the first four symphonies and writes with a clear perception of their form and content.

Wozzeck Admirably Given

One of the outstanding occasions of the B. B. C.'s concert season was on March 14, when Alban Berg's *Wozzeck* was given for the first time in England, and as a concert performance. The first thing to be said about the enterprise is that it was in every way justified. The misgivings which first accompanied the idea of listening to an opera in the Queen's Hall—especially to one which is so essentially dependent upon scene and action—were unnecessary. This was partly due to the coaching of the artists by Kurt Prerauer, partly to the discreet gestures which the singers occasionally employed, and partly to Adrian Boult's admirable direction of the work; for under him the playing of the B. B. C. Symphony left the impression of being as conversant with the score as if it had been that of a repertoire work. Another factor in the success was undoubtedly the B. B. C.'s intelligent advance publicity.

Will *Wozzeck* ever become a repertoire work in this country? The audience's reception did seem to encourage hopes of a stage production, hopes that were further raised by the facts that nine of the principal singers were English (singing in German), and that the brief but not unimportant choral episodes were very well sung by the Wireless Chorus. (I apologize for that name, although, believe me, it was not my invention!) Richard Bitterauf was the only German singer. He was in

the title role, and it was in no small measure due to his interpretation that the tense, morbid pessimism of Georg Bucher's story was so relentlessly conveyed. Other singers can be praised for entering into the idiom of thought and emotion which this music drama demands, notably, May Blythe, Mary Jarred, Percy Heming, Parry Jones and Walter Widdop, although the whole cast contributed to an uncommonly unified interpretation.

In the Provincial Towns

All along the south coast of England are towns which make much of their music as an attraction to visitors. Bournemouth, of course, is famous for the music-making which for many years has been directed by Sir Dan Godfrey, who is soon to retire. Folkestone, Eastbourne and Torquay can boast of music festivals. So, too, can Hastings, where I recently spent a few days during the annual festival.

Hastings means business. You have only to meet the kindly and energetic publicity manager, W. H. Dyer, to realize that. Moreover, the business is to come through music. Some years ago the Corporation devoted money to the White Rock Pavilion, one of the best-equipped concert halls in the provinces, and upon that White Rock has been built a reputation for good orchestral concerts, thanks to the influence, first of Basil Cameron, and now of Julius Harrison. Bournemouth and Hastings can perhaps be regarded as rival music centres nowadays.

For the festival, the regular orchestra (thirty strong) was augmented. Sir Henry Wood was engaged for the opening program. Others were conducted by Sir Hamilton Harty, Adrian Boult and Julius Harrison.

At the first concert I noted that the audience included all sorts and conditions—town folk, country folk, a large contingent of school-girls (picked, I understand, according to tastes and preferences), athletic-looking people,

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NEW STAGE AND CONCERT MUSIC STIRS BERLIN

Retouched Version of von Klenau's Michael Kohlhaas Presented at Civic Opera—Theme Is Struggle of the Oppressed to Obtain Justice — Music Constructed on Schönberg's Twelve-tone System — Scenes Are Episodic — Ballet Evening Is Novelty — State House Revives William Tell and Freischütz

By GERALDINE DE COURCY

BERLIN, May 1.—The Civic Opera presented, on March 7, a slightly retouched version of Paul von Klenau's new work, *Michael Kohlhaas*, which had its world premiere at the Landestheater in Stuttgart last November. Though Danish by birth, von Klenau's work bears the unmistakable stamp of the German school; and in recent years he has contributed extensively to the modern German orchestral repertoire without, however, reaping any pronounced distinction. Trained under Max Bruch and Ludwig Thuille, he is considered a studious and intelligent craftsman with a solid background of technique and an uncommonly sane conception of the aims and ends of experimentation in the real furtherance of music.

This opera, for which he provided his own text, is based on Heinrich von Kleist's novel of the same name, containing an abundance of excellent dramatic material quite in line with the current mode of thought. The scene is medieval Germany. The *leit motif* is the struggle of the down-trodden and oppressed to obtain justice for themselves and their fellows by endeavoring to raise up something newer and better from the ashes of discarded forms and outworn conventions. The theme is so sympathetic and the atmosphere so thoroughly German that no open objections were made to the music, although the latter is constructed entirely on Schönberg's twelve-tone system which is now unpopular with the political brotherhood.

Medieval Melodies Used

In point of design, the opera has the fault of most modern operas derived from historical romances, and is broken up into short scenes of an episodic character having little direct relation one to the other. This procedure contains fertile possibilities for an ingenious stage director but it is a great detriment to the listener who has not yet had time to acquaint himself with the message of the music or the literary thread.

The music has a dry, angular quality that also would not tempt one to frequent re-hearings, effective as it undoubtedly is in places. Von Klenau wove a number of original medieval melodies in lied form into the score, such as an old May Song, the so-called Hildebrand Lied, a Luther chorale, Walther von der Vogelweide's Lied and the Kyrie from Palestrina's *Emendemus Mass*, which add to the atmosphere.

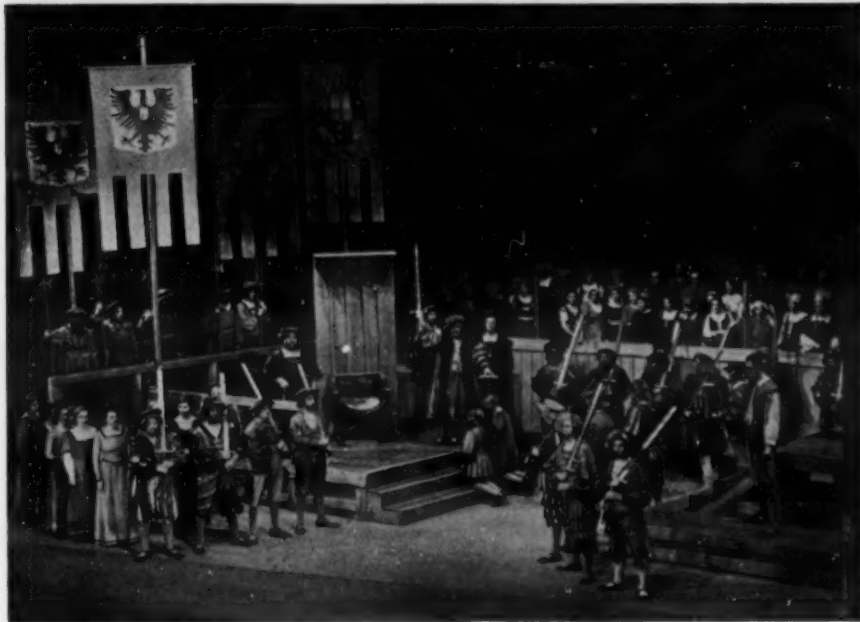
The scenery designed by Gustav Vargas had the quaint perspectiveless style of medieval wood cuts, and projections were as liberally employed as in the days of Caspar Neher. At one point, the full text of the Vogelweide Lied was thrown on the drop curtain while

it was sung by Gerhard Hüsch in the orchestra.

The interesting note in the performance was the splendid playing of the orchestra under Rudolf Schulz-Dorn-

san, that made excellent padding material for such a diaphanous program.

The State Opera also had great success with two elaborate revivals during this same period. The first was *Ros-*



Scherl, Berlin

A Scene from Paul von Klenau's New Work, *Michael Kohlhaas*, as Produced at the Civic Opera in Berlin



Scherl, Berlin

Gotthold Ditter in the Title Role and Kerstin Thorborg as Lisbeth in the Civic Opera's Production of *Michael Kohlhaas*

burg, who gave it a quality of precision and flexibility that undoubtedly had much to do with the work's success. In any event it furnished eloquent proof of the value of a personality at the helm. The soloists had also been picked with care; Gotthold Ditter as Kohlhaas, Carl Braun as Herse and Kerstin Thorborg as Lisbeth mastered the great difficulties of the music with distinction and fine musicianship. The performance viewed as a whole was on a very high *niveau* and far surpassed anything that has been given at this opera since Ebert's departure.

The next novelty was a ballet evening which included Weber's *The Invitation to the Dance* (orchestrated by Weingartner), and Mozart's *Rekruierung* charmingly done by the corps de ballet under the direction of Lizzie Maudrick. Between these two numbers Constance Nettesheim and Josef Burgwinkel did some very vivacious team work in a delightful revival of Weber's little comic opera, *Abu Has-*

sini's *William Tell*, which had been revised by Dr. Julius Kapp and Robert Heger along the lines employed by Kapp in his revision of *Les Huguenots*, *Les Troyans* and *Rienzi*. This comprised a new translation of the text, copious excisions and rearrangements and a number of additions from other Rossini works, principally *Moses* and *Otello*. The work was beautifully produced with Heger in charge and aroused great enthusiasm, especially for the leading singers, Rudolf Bockelmann, Helge Roswaenge, Michael Bohnen and Alexander Kipnis.

This was followed by a brilliant production of *Der Freischütz* under Wilhelm Furtwängler in which the stellar attractions were Maria Müller, Bohnen, Marcel Wittrich, Kipnis and Erna Berger. Ever since Pfitzner promulgated his theories on the scenic investiture of this opera, German designers have endeavored to accentuate the psychological role of the forest in the proceedings though this time Karl Doll's settings proved to be much more conventional than the interpretations given them later by the German critics.

The only place fancy really ran wild was the Wolfschlucht Scene, in which devils of various hues and descriptions consorted with Coney Island waterfalls, white coffins, skeletons, ghosts and atmospheric fireworks to the point of delirium! It was as gruesomely fantastic as a medieval *Inferno*! Heinz Tietjen, who always enjoys a touch of local color, also added to the good measure by introducing a live goose and sucking pig as part of the garniture of the first act, which shocked the bourgeoisie as much as the realistic trappings of his hunting party!

The costumes were exquisite, as was also the musical side of the performance. Furtwängler favored exceedingly broad tempi, especially in the Overture, to which he imparted a symphonic texture that was an experience in itself, while one was confronted continuously with new beauties and undreamed of nuances that ranked this performance with his recent *Die Walküre* and *Das Rheingold*.

World Premiere of Hindemith's Suite, *Mathis der Maler*, Taken from Forthcoming Opera, Given Under Furtwängler — Music Depicts Artist's Spiritual Processes — Kleiber Conducts Brilliant Concerts, Giving Berlin Its First Hearing of Borodin's Second Symphony — Recitals Are Outstanding

BERLIN, May 1.—Wilhelm Furtwängler's ninth Philharmonic concert opened with the first performance anywhere of Paul Hindemith's new symphonic suite, *Mathis der Maler*, taken from his forthcoming opera based on the life of the great German painter Mathias Grünewald. It was the biggest success of the season, and is looked upon as the most important orchestral work in many years.

The three movements are styled *Engelkonzert* (Angels' Concert), *Grablegung* (Burial), and *Versuchung der heiligen Antonius* (The Temptation of St. Anthony). They are supposed to depict the artist's spiritual reaction while contemplating the Isenheim altar triptych, but the music is not "descriptive" in the accepted sense of the term.

In the first movement Hindemith has used an old folk song, *Es singen drei Engel ein suessen Gesang* (Three Angels are Singing a Sweet Song), as the main theme and has embedded it in a tracery of polyphony of marvelous intricacy. The second movement is very slow and stately and shows a greater transparency and economy of orchestration than the first, but this very quality leads it up strikingly to the wonderful third movement. This latter opens with a rhapsodic unison that passes quickly into a tempestuous climax developed in part on a medieval sequence, *Lauda Sion Salvatorem*, and culminates with grandiose effect in a *Hallelujah* and a solemn chorale.

An Astonishing Development

The audience gave the music and its composer an ovation. It was indisputably one of the greatest victories ever gained by "new" music in this part of the world; and the lion's share of the credit therefor must go to Furtwängler, who threw the weight of his personality and influence into this struggle on behalf of the younger men. The work shows an astonishing leap forward in Hindemith's development, and a masterly maturity; but the immediacy of its appeal to the public and the unanimity of its acceptance were worth more to the cause of contemporary music than a decade of premieres under ordinary circumstances.

Erich Kleiber also had two very brilliant concerts and two equally brilliant successes, one with the Philharmonic Orchestra in his independent series, and one with the orchestra of the State Opera. At the first his program contained Borodin's Second Symphony (a novelty for Berlin), Strauss's *Till Eulenspiegel* and a group of Handel arias and Hugo Wolf lieder entrancingly sung by Heinrich Schlusnus.

At the State Opera, his program was a little less conventional and ranged from Handel's *Berenice Overture* to a Strauss waltz, with Paul

(Continued on page 22)

YON'S ST. PATRICK ORATORIO HAILED IN PREMIERE

Work Dedicated to Cardinal Hayes, Who Attends Performance—Music Is Eloquent Setting of Text by Armando Romano — Dignified and Permeated with Human Feeling—Ruggero Vené Makes New York Debut as Conductor — Chorus Writing Is Stirring—Jagel Outstanding Among Excellent Soloists

IN the presence of His Eminence Patrick Cardinal Hayes, to whom the work is dedicated, the first performance anywhere of Pietro Yon's oratorio, *The Triumph of St. Patrick* (*Il Trionfo di San Patrizio*), text by Armando Romano, was given at Carnegie Hall on Sunday evening, April 29.

Taking part in the presentation were the following:

| | |
|----------------------------------|-------------------|
| Frederick Jagel, tenor..... | St. Patrick |
| Santa Biondo, soprano..... | The Angel |
| Millo Picco, baritone..... | Dichu |
| Carl Schlegel, baritone..... | Voice of the Lord |
| Francesca Iovine, contralto..... | Erimadea |
| Elisabeth Slattery, soprano..... | The Goldfinch |
| Emerio Ferrari, baritone..... | King Leoghaire |
| Eugenio Cibelli, tenor..... | Milliuc |
| John Finnegan, tenor..... | |
| Leo de Hierapolis, baritone..... | Narrators |
| Raimondo Scala, bass..... | |

The Cathedral Choral Society—Orchestra from the Metropolitan Opera—Ruggero Vené, conductor—The Composer at the Organ

Widely and favorably known as he is as a composer of organ music and music for the Roman Catholic service, Mr. Yon in this work has undertaken his first oratorio. It is planned in three sections, "momenti," the Italian librettist calls them, one dealing with the The Mission, the second with The Return, the third with The Sacred Fire. On the whole Mr. Romano's libretto is well made, following the familiar narrative structure, with an occasional touch of the dramatic. There is an English translation by Louis Forgione, which needs adjusting in more than one place. On this occasion, however, the work was sung in Italian by all concerned, including the chorus, something of an achievement, we think.

Those of us who are familiar with Mr. Yon's three memorable organ sonatas and his *Concerto Gregoriano* for organ and orchestra know how indisputable is his creative skill. His *Sonata Prima* for organ, entirely in three-part writing, would alone make a reputation. In his *St. Patrick* he shows a logical development of a gift that is as spontaneous as it is real, a seriously contemplated and faithfully executed essay in oratorio form, always melodious in expression, superbly fashioned structurally, an eloquent setting of the text, both in the solo and choral portions.

Not Controversial Music

Before I go further let me make clear that this is not one of those contemporary pieces designed to arouse controversy. Mr. Yon is no experimenter in unpleasant sounds; his exhaustive knowledge forbids it. Rather has he tried to find expression for a narrative which moved him deeply, I am sure, while he was engaged in its composition, and succeeded admirably in providing for the story of Ireland's saint dignified and humanly felt music. As seen from the above cast there are three narrators who tell the story. Mr. Yon has distinguished them whenever they sing by having them accompanied only by the organ. In their music he has employed, too, what amounts to chanting, dis-

pensing with bar lines, allowing the voices to move unhampered, at times unaccompanied, as in the opening sentences, *Devoted People, Ye Now Assembled Here*.

The opening phrase of the work, proclaimed *fortissimo*, by orchestra and organ is, so to speak, the theme of the oratorio. The composer employs it, first simply in unison by male, then women's and finally mixed voices to the texts, *Iste Confessor, Qui Pius and Noster hinc*; then in the opening of the third moment, for organ and baritone narrator, slightly varied, followed by the unaccompanied mixed chorus, *Thou Who Didst Pass Away* and the accompanied chorus for men's voices, *Laudate eum, here transformed into a sonorous Allegro giusto. I must pause to speak*



© Boris

Ruggero Vené Successfully Led the Performance, His New York Debut as Conductor

of the *Thou Who Didst Pass Away*, an example of Mr. Yon's polyphonic mastery. Here in a quiet, reflective mood, he exhibits a naturalness in his treatment of the voice parts on strict contrapuntal lines that compares with the motet composers of a bygone day. In its exquisite technical finish, in its beauty and simplicity it would, indeed, be difficult to find a passage in contemporary music to rival it. It made a profound impression.

Long experience in writing for chorus has enabled him also to obtain



Del Cupolo



Boutrelle



© Mashkin



Boutrelle

Among the Soloists Were, From the Left, Santa Biondo, Elisabeth Slattery, Millo Picco of the Metropolitan Opera, and Francesca Iovine

the best effects in full throated movements, such as the final chorus, *Attolite portas. There is great charm, too, in the male chorus, Sleep, Sleep, Above Thy Dream, Heaven Is Watching Now; in the chorus of angels, We Are Convoys Sent by Heaven, as light as air and clear as crystal in its lines, and magnificence of conception in the fugal, Praised Be the Lord, for unaccompanied full chorus. The women's Chorus*

role of Ireland's patron saint sang with beauty of voice and with a fervor that was thrilling. In the solo in the final moment, in which he tells of the shamrock,

Upon the field it grows and on the doorstep
Of every humble home, modest messenger of peace

a moving *Adagio espressivo*, his delivery was touchingly beautiful. Miss

Biondo was delightful in her folk-like song, *Hasten Now, Proceed* and Mr. Picco made the passages of *Dichu* vibrantly dramatic, singing his music without score. The other soloists were also satisfying, including the three narrators, Mr. Scala's expressive bass voice being especially admired. A word in praise of the two young singers, the Misses Slattery and Iovine, who did

(Continued on page 10)



International News

After the Premiere Hearing of Pietro Yon's *The Triumph of St. Patrick*, the Composer (Second from Left) Is Congratulated by Cardinal Hayes, to Whom the Work Is Dedicated. At the Right Is Armando Romano, Librettist, and Left, Humbert J. Fugazy, Who Presented the Premiere

of the Swallows is also charming.

Orchestrally Mr. Yon has a truly skilled hand, writing for his instrumental forces with a sure touch. He never orchestrates for effect's sake alone, but ever to mirror the spirit of the story. There are several extended instrumental sections, notably, the fugue in the first moment, opening in the cellos, building up to the revelation of the miracle, and the expressive *Largo ma non troppo in E* in the third moment. The contrasting of orchestra with organ, the latter accompanying many of the recitatives, is admirably contrived at points where the text calls for an unearthly atmosphere.

As may be seen from the quotation of certain parts, Mr. Romano has employed the Latin text of the Church in appropriate places. Similarly Mr. Yon's music is often modal in idiom, though I doubt whether he has actually employed chant. As an authority on Gregorian chant he is able, as in his *Concerto Gregoriano* for organ, to write in the Gregorian manner without actually using liturgical material.

The solo parts are written effectively, with a true Italian knowledge of the singing voice. Thus Mr. Jagel in the



Frederick Jagel of the Metropolitan Opera Sang the Part of St. Patrick With Thrilling Effect

Ithaca Applauds Fine Spring Festival Programs



After the Elijah Rehearsal At Ithaca, N. Y., From the Left: Richard Bonelli, Baritone; Emily Roosevelt, Soprano; Nikolai Sokoloff, Conductor; Doris Doe, Contralto; Henry A. Carey, Boy Soprano; Paul J. Weaver, Festival Director and Conductor of Elijah, and Dan Gridley, Tenor

(Continued from page 3)

Mr. Bonelli, whom I praised last October when he sang this part at the Worcester Festival, was again vocally to my liking and dramatically convincing. His *It Is Enough* was touchingly beautiful. Miss Roosevelt was excellent, projecting her part of the scene of the widow skillfully and singing her big air, *Hear Ye! Israel* with fine

Gold Medal Bestowed

Upon Claudia Muzio

by the King of Italy



Ettore Reale, Rome

Claudia Muzio in the Title Role of Refice's Opera Cecilia, Which She Created in Rome

ROME, May 1.—One of the most coveted honors, the gold medal awarded for the promotion of Italian culture in foreign countries, has been bestowed on Claudia Muzio by the King of Italy on the recommendation of the Italian Embassy in Washington. The award is one of particular distinction, Mme. Muzio and the late Eleanore Duse being the only stage artists to receive it.

Since she created the title role in Refice's opera Cecilia, which had its premiere at the Teatro Reale dell'Opera in February, Mme. Muzio has sung in numerous repetitions of this work, and with pronounced success. She will leave on April 26 for Buenos Aires to fulfill engagements there.

authority, excellent quality and brilliance. Her high tones were of power and beauty. Successful as she was in the favorite *O Rest in the Lord*, which she sang both warmly and devotionally, Miss Doe deserves even more praise for the superb manner in which she did the far more difficult *Woe Unto Them*. It was one of the rare occasions when I have heard this brief air sent straight to its hearers' hearts. Mr. Gridley was in his best voice and won us, not only in *If With All Your Hearts*, but in the various recitatives and the final, *Then Shall the Righteous*, which he sang glowingly, with inspirational quality. The music of the child was sung by Henry A. Carey, Jr., boy soprano.

For the *Cast Thy Burden*, Mr. Weaver had a choir of twenty-five selected voices, seated back centre, using the thirteen women's voices for *Lift Thine Eyes*. Unfamiliar to present day audiences are the quartet, *Oh Come Every One That Thirsteth*, and the lovely chorus, *He That Shall Endure to the End*, which I heard with pleasure. Mr. Weaver held all his forces firmly in hand and obtained artistically sound results. In the matter of tempi he was inclined to be on the quick side, but I am of the belief that that was due to his desire not under any condition to sentimentalize the work. I can not agree with him on several of these tempi, notably, the chorus, *He Watching Over Israel*. These, however, were details in a well integrated presentation, a truly praiseworthy effort by a musician, who is serious, gifted and genuinely sincere.

A. WALTER KRAMER

Orchestral Concerts Applauded

The opening of the festival on the evening of May 4 was coincident with the final concert of the regular subscription series, and led to an ovation for Nikolai Sokoloff, conducting the New York Orchestra.

Mr. Sokoloff's reading of the Brahms Fourth Symphony was convincing, illuminated with a wealth of effective details. Also on the program were the *Prelude to the Third Act of Lohengrin*, Moussorgsky's *A Night on Bald Mountain*, The Enchanted Lake by Liadoff, and the Introduction and March from Rimsky-Korsakoff's *Le Coq d'Or*, all colorful presentations. Many children

were in the audience of the "pop" concert given by the orchestra the next afternoon, the program containing Schubert's *Unfinished Symphony*, Tchaikovsky's *Andante Cantabile*, Op. 11, *Tales from the Vienna Woods* by Strauss, Dvorak's *Carnaval Overture* and Finlandia by Sibelius. The works had vital interpretations and were heard with enthusiasm. Mr. Sokoloff's ability and energy carried the orchestra to highly creditable performances.

J. MURRAY BARBOUR

Paderewski Prize Again Open

Trustees of the Paderewski Fund have announced that the \$1,000 prize for a work by an American composer is again open. All works submitted must be by American-born citizens or persons born elsewhere of American parents. No work that has been publicly performed or entered in any previous contest is acceptable. The prize is offered for the best work for symphony orchestra and must be in the hands of the secretary, Mrs. Elizabeth C. Allen, 294 Huntington Avenue, Boston, by Oct. 1, next. Manuscripts must be submitted with sealed name and address and proof of American origin. Three will be selected by the trustees for rehearsal, the trustees paying expenses of copying orchestral parts. Final judges are yet to be chosen. The trustees will endeavor to provide for publication of the winning work after its public performance by the Boston Symphony.

Brochure Contains Tributes to Baltimore Symphony

An attractive brochure has been published by the Baltimore department of music, of which Frederick R. Huber is municipal director, comprising journalistic and other tributes to the Baltimore Symphony Orchestra. In it are to be found a tribute by Ernest Schelling published in the *Baltimore News*, one by John O'Ren from the *Sun* and others by John Philip Cranwell, Gerald W. Johnson and a congratulatory poem by Folger McKinsey, "The Benztown Bard." There are also photographs of Howard W. Jackson, the city's mayor, the orchestra, George Siemomn, its conductor, and Mr. Huber, its manager.

Hoesslin to Conduct Bayreuth Parsifal

BAYREUTH, May 5. (By Cable) — Frau Winifred Wagner and Heinz Tietjen have appointed Franz von Hoesslin conductor of the Parsifal performances this summer. Hoesslin has been general music director in Breslau. No mention has been made of Strauss's possible participation. G. DE C.

BACH FESTIVAL IS HELD AT JUILLIARD

Four Programs Reach Climax In Unabridged Production Of Matthew Passion

A Bach Festival was held at the Juilliard School of Music on the evenings of May 1, 2, 3 and 5, under the able direction of Albert Stoessel. The soloists were drawn from the faculty and student body; the Juilliard School Orchestra took part; the chorus was that of the Oratorio Society of New York, augmented on one occasion by the boy choristers of St. Thomas's Church.

Three Cantatas Heard

The opening concert was given over to three cantatas and the Magnificat in D. The cantatas were: No. 104, *Thou Guide of Israel* with Roland Partridge, tenor, and Harold Boggess, bass, as soloists; No. 51, *Rejoice Greatly*, with Josephine Antoine, soprano, as soloist, and William Vacchiano supplying the trumpet obbligato; and No. 53, *Strike, Thou Hour Immortal* for solo contralto, in which Risé Stevens gave an outstanding performance. In the Magnificat the solos were sustained by Martha Dwyer, soprano; Martha Irwin, mezzo-soprano; Inga Hill, contralto; Mr. Partridge, and Mr. Boggess. George William Volkel played the organ, and Gregory Ashman the cembalo.

Brandenburg Concertos Played

At the second concert two Brandenburg concertos were played; Nos. 1 and 11, both in F, the solo instrumentalists being Fred Buldrini and Evelyn Klein for the violin parts; Frances Blaisdell, flute; Stephan Pecha, oboe; Mr. Vacchiano and Fred Fox, trumpet and horn. Mr. Volkel played the Passacaglia and Fugue in C Minor for organ. Ruby Mercer, soprano, and George Britton, baritone, sang the Peasant Cantata.

The third program consisted of the remaining four Brandenburg concertos. A distinguished performance was given of No. 5, in D, with Ernest Hutcheson, pianist; Georges Barrère, flutist, and Albert Stoessel, violinist, as soloists, while Edgar Schenkman conducted. The others were: No. 6, in B Flat; No. 3, in G, for strings; and No. 4, in G, with Marjorie Fulton as solo violinist and John Petrie and Robert Bolles, flutists. Hugh Porter played the Fantasia and Fugue in G Minor.

Performance in Two Sessions

The festival reached a climax on Saturday with what is believed to have been the first unabridged performance of *The Passion According to St. Matthew* ever given in New York. The performance was in two sessions, the first beginning late in the afternoon. The vocal soloists were Marvel Biddle, Miss Dwyer, Helen Van Loon and Helen Furnum, sopranos; Miss Stevens and Pauline Pierce, contraltos; Allen Stewart and Willard Young, tenors; Julius Huehn, baritone; Roderic Cross and Gean Greenwell, basses. Instrumental soloists were Harry Glickman and Joseph Knitzer, violinists; Harry Fuchs, cellist; Frederick Wilkins and Robert Bolles, flutists; Mr. Pecha and Carlos Mulinex, oboe players; Viola Peters and Mr. Ashman, at the cembalo and Mr. Volkel at the organ. St. Thomas's Church choristers took part in the opening chorus. The audience was deeply impressed by the performance but, at Mr. Stoessel's request, refrained from applause. C.



DEAR MUSICAL AMERICA:

Did you by any chance see the article that Paul Rosenfeld wrote in a recent issue of the *New Republic* on Ernest Bloch's Sacred Service, after its American premiere by the Schola Cantorum in New York? I was amazed to read such a withering review by one who some years ago championed Bloch so ardently.

Rosenfeld was one of the self-appointed prophets who used to tell the world that Bloch was one of the greatest of the great. Some of us thought in 1917 that he was an important composer and seventeen years later still hold the belief that he is a creative musician of power. At that we never went as far as Paul Rosenfeld did. And now Paul finds that Bloch has suffered a great decline, that every new work in recent years has been a disappointment, that Bloch has, so to speak, gone to seed. It must be a bitter thing to have a composer, whom you have overpraised to the skies, let you down, Paul, but I am certain that Bloch's music for this Sacred Service is not quite as hopeless as you seem to think it. In fact the consensus of opinion of the reviewers is that it is, indeed, a fine work, perhaps not the finest Bloch has written to date, but certainly one that commands respect.

The saddest part of Rosenfeld's article is his concluding paragraph, in which he sets down his opinion that what has happened to Bloch (that is, what he *thinks* has happened to Bloch!) happens to almost every composer. I'd hate to have ask Paul to support that contention.

You know Paul had a little vogue some fifteen years ago, when he wrote articles on music regularly for the *New Republic*, and a book, called *Musical Portraits*. In that book he wrote on Richard Strauss one of the most devastating, and ridiculous, articles on music I ever read. (And that's saying a good deal.) What he wrote there about *Tod und Verklärung* shocked everyone who knew what a superb work that particular tone poem was and is. That was written at the time when it was more or less smart to dismiss Strauss as "old hat." But that time passed quickly enough and before we knew it Strauss was once more regarded, as he has always deserved to be, as one of the musical giants of our time. As his seventieth birthday approaches, he looms up as the most universally admired living composer.

Nothing has happened to dim Strauss's greatness. Strauss is Strauss today, as he has been for a half cen-

tury. I might ask, on the other hand, where's Paul? And the answer is to be found in the article on Bloch, in which he tears down in a harsh and most unsympathetic manner a composer of parts on whom he, when Bloch first came to this country eighteen years ago, was among the first to lavish his praise. Not that his praise was taken too seriously by anyone then, or his dispraise, now. For those who know have ever been aware of his lack of authority as a music critic.

* * *

A charming lady in Baltimore tells us that her son, who, if I understood her rightly, is at college, asked a friend the other day what Mae West would say, if she were cast in a performance of *Salome*. The friend, knowing that Mae's gifts lie in directions other than those of Strauss's music drama in the opera house, or Wilde's play in the theatre, was unable to answer.

"Well," replied our friend's son, "I'm sure that Mae, as she stands at the cistern looking down at Jokanaan, would be entirely in the picture if she called to him: 'Come up an' see me some time.'" I guess she would. . . .

* * *

I want you to know that there are communities that appreciate those who do things for them. One of these is Kansas City, which has, as I recently wrote you, done so well by its Philharmonic Orchestra. In its *Star*, I saw an editorial the other day, paying a tribute to Walter A. Fritschy, who has for some twenty years been the leading concert manager there. It appears that at the final concert of his series Fritschy announced that he was in splendid condition as regards the season, quite an achievement, when it is realized how hard a time some managers have had; that he had "paid his debts." The editorial writer, commenting on the admirable work which Fritschy has done in bringing to Kansas City the greatest musical attractions, makes the point that Fritschy has paid his debt and asks when Kansas City will pay its debt to Walter Fritschy for what he has done for the city?

Fritschy is one of the men who deserve all praise. He has never faltered, but gone ahead and built up a musical public, so that Kansas City has for many years been an important city in the itinerary of concert stars.

* * *

There's truly a tear in the origin of the much-loved song, *Home on the Range*, commonly known to us today as a cowboy song, made popular in the arrangement of David Guion. A copy of the song, which was composed by C. O. Swartz, known to his fellow prospectors in 1885 as "Bob" Swartz, has been published, with the story recorded by our good friend, Kenneth S. Clark. It was assumed that this song, like many others, was virtually a folk piece. But an inquiry from a lady in a small town in Pennsylvania to the publisher informed Mr. Clark that her brother had written the song almost fifty years ago, when he was prospecting out in Colorado. On his return home he wrote down the melody, called *Colorado Home*, which he and his fellow prospectors had composed together and had sung out near Leadville, Col. When his sister, a Mrs. Anderson, and others heard this melody and text on the radio, they were reminded that Mrs. Anderson's brother had written a song very similar. Just four years ago Mrs. Anderson discovered among her letters one from her brother, in which he had set down the melody and text of the song in 1885, and sent it to him. He

replied: "I showed the letter to about twenty that was interested and some of them are good singers, too. Some of them didn't believe me some time ago, when I told them that someone was singing a song I wrote fifty years ago over the radio. And when I let them read the letter they were surprised and convinced. It done me good to show it to them. They near wore it out. I had forgotten most of it but it all came back when I read them over."

Mr. Swartz died on March 12, 1932, without credit for having written what is today one of the best-liked songs of its kind. In his comment in the edition of *Colorado Home*, Mr. Clark says very fittingly. "This story may make us reflect meditatively that there must have been many other anonymous authors of our songs of the Far West, who have passed to the Great Round-Up, as did Bob Swartz, without receiving the least public recognition of their contributions to our folk literature."

* * *

It isn't often that an advance program of a concert offers much in the way of amusement. But when it's an opera, even an opera in concert form, it can. This was proved the other day, when one of my imps came dashing in and handed me a beautifully printed advance program, telling about an event scheduled for the Town Hall on May 6.

I read it, intrigued, as I always am, by the announcement of a world premiere! After scanning the artists scheduled to take part, among them, believe it or not, a violinist named Pasquale Amato, I found myself on the final page, which is headed "Who the composer is." From it I reproduce the following, spelling and all:

"—, an American citizen by adoption, born 37 years ago in that cradle of eternal bloom and charm that is Naples, established himself in New York in the year 1924 with the foundation of his vocal school, which has had a very fortunate success, and from which many American pupils have learned the art of 'bel canto'. He himself is an accomplished tenor.

"His early artistic inspirations were instilled in him by his older brother —, a born musical genius himself, who had directed with colossal success the leading orchestras of Europe, and boasted of the esteem and affection of such luminaries as Puccini, Mugnone, Leoncavallo, Mascaroni, Giordano, Mascagni, and others.

"In almost continuous contact, ever since a tot, with the highest personalities of the musical world such as Caruso, Stracciari, Burzio, De Lucia, he executed considerable orchestral work, especially with the S. Carlo Orchestra.

"He felt quite soon the need of an operatic creation, as an outlet to his superabundant talent, and amongst the many librettos he had offered for choice, 'The — of —', the latest work of a genial teacher of literature in Naples, by the name of —, struck him as the most appealing to his musical character, for its classical, mythological and pathetic subject.

"He wrote the music for this libretto, and while yet in Naples, requested Palumbo, at the time reputed the dean of the musical leaders of the world, to read the score. Prof. Palumbo expressed his impression with the following textual words: 'This work has three faults, namely: exuberance of genius, of talent, and of inspiration.'

"Mr. — gave a skeleton presentation of his opera on November 15th, 1932 at the Guild Hall of the Steinway Bldg. in three acts, 18 choristers, besides the main parts, accompanied by piano, at which the composer sat himself, being an impeccable master of this instrument. The 400 or more spectators were frenziedly enthusiastic about the score, tributing interminable applause and deluging him later with all kinds of letters and missives of admiration, congratulations and exhortations to go ahead with his work.

"On the evening of May 6th, the public will witness the presentation of the first

With Pen and Pencil



—by Aline Fruhauf

Leonide Massine, in Addition to Creating the Choreography for the New MacLeish-Nabokoff Ballet, Union Pacific, Recently Given Its New York Premiere, Stopped the Show With His Amusing Dance as the Barman

Act, in concert array, but the author expects to present in the near future, with costumes and scenes, the complete play in 3 Acts, if the public once again will show its appreciation of the work, or in other words, will sanction its acceptance in incontrovertible fashion."

I hope that your readers, after they have learned "who the composer is," will agree with the professor named above, modestly referred to as "the dean of the musical leaders of the world," that a work can be recommended negatively, namely, by saying that it has "three faults," which are "exuberance of genius, of talent and of inspiration." Also that they will "sanction its acceptance in incontrovertible fashion." It isn't every composer who feels "the need of an operatic creation as an outlet to his superabundant talent." No, sir!

* * *

Rossini's *bons mots* on the subject of Tannhäuser seem to be legion, and new ones—at least, to me—are constantly springing up.

It appears that someone calling upon Rossini found him with a score of Tannhäuser upside-down on the piano desk. Enquiring why, he was told: "I thought I'd try it that way, but it sounds even worse!"

* * *

An amusing story comes to us from France of how a hoity-toity prima donna was put in her place by a quick-thinking impresario.

It appears that the lady in the case insisted on having genuine jewels to wear in an early scene of some opera or other. Without that, she declined to appear!

"Oh, very well," said the impresario, "Then of course you will want real poison for the final scene!"

Three cheers for realism! Says your

Mephisto

Orchestral Season Comes to End in Manhattan

Toscanini Closes Philharmonic-Symphony Concerts with Third Wagner List—Noted Soloists in Music-Drama Excerpts—Elisabeth Rethberg Sings in Bach Program and Sophie Braslau in de Falla Work—Levitzi at Last Event of Barzin Forces—Willeke Leads Musical Art Institute Orchestra

NEW YORK'S orchestral concerts came to the season's close with the final matinee of the New York Philharmonic-Symphony, one of the Wagner programs with which Arturo Toscanini has thrilled large audiences. Gertrude Kappel and Paul Althouse were soloists. At the previous one, Richard Bonelli, Emanuel List and Hans Clemens sang Parsifal excerpts. Elisabeth Rethberg was heard in Mr. Toscanini's all-Bach program and Sophie Braslau sang in de Falla's *El Amor Brujo* at an earlier concert. The Bach list offered a rare opportunity to hear Mr. Toscanini conduct the works of the master. Mishel Piastro and Remo Bolognini played a concerto for two violins, and the Schola Cantorum, Hugh Ross, conductor, was also heard.

Mischa Levitzki played the Beethoven Third Piano Concerto at the final concert—an evening event—of the National Orchestral Association, Leon Barzin conducting.



Sophie Braslau Sang the Contralto Solo in de Falla's *El Amor Brujo* Under Toscanini

Willem Willeke led the Orchestra of the Institute of Musical Art in its spring concert, with Maro Ajemian as piano soloist.

Sophie Braslau Scores with Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Sophie Braslau, contralto. Carnegie Hall, April 19, evening:

Overture to *La Scala di Seta*.....Rossini
Le Festin de l'Araignée.....Roussel
El Amor Brujo.....de Falla
Miss Braslau
Symphony in D Minor.....Franck

The charming, lacelike overture written in Rossini's youth was delightfully given by Mr. Toscanini. It is inconsequential music but agreeable withal. The Roussel work, not frequently heard, does not strike one as of very great moment, although it contains passages of highly imaginative music beautifully scored and extremely effective. Needless to say, it was impeccably played.

With the de Falla work, Mr. Toscanini did beautiful things, aided significantly by Sophie Braslau, whose splendid, deep voice retains its unique color and all of its volume, while its possessor charms by her manner of singing, as well as by her musicianship. The work has not often been so authentically played—and sung.

The Franck Symphony had the vague quality usually referred to as "mysticism." It was tremendously enjoyed by the audience. D.

Parsifal Excerpts in Second Wagner Program

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Hans Clemens, tenor; Richard Bonelli, baritone; Emanuel List, bass; Chorus of



Fernand de Guelde
Elisabeth Rethberg Was Soloist in a Cantata in the Philharmonic-Symphony's All-Bach Program



Emanuel List Sang the Music of Gurnemanz in Parsifal Excerpts Given by Toscanini

the Metropolitan Opera. Carnegie Hall, April 22, afternoon:

Wagner Program
Preludes to Acts I and III, Lohengrin
Overture and Bacchanale, Tannhäuser
(Paris Version)
Excerpts from Act III, Parsifal
Messrs. Clemens, Bonelli, List; Chorus

Another of Mr. Toscanini's revealing Wagner programs brought out a capacity audience which accorded the conductor, (Continued on page 33)

CHICAGO SYMPHONY HOLDS "HIGH JINKS"

Evening of Delightful Fooling Given for Subscribers to Deficit Fund

CHICAGO, May 5.—As an expression of appreciation of the response given by subscribers to the deficit fund, members of the Chicago Symphony presented an evening called *The Orchestra at Play* on April 9. As a program of delicious fooling this has scarcely been equalled in local musical annals.

Frederick Stock was greeted on his entrance by a rising audience while the brass section of the orchestra proclaimed *Who's Afraid of the Big Bad Wolf?* The opening number, the Wedding March from Rubinstein's *Feramos*, was held up until a huge Cossack ran down the centre aisle bearing the schellenbaum called for by the score. Eric DeLamarter next gave an amusing interpretation of Siegfried Ochs's *Variations on a German Folk Song* in the manner of various great composers, suiting the style of his conducting to the style of the composer.

Monks and Italian Opera

A moment of seriousness followed in Concertmaster Mischa Mischakoff's playing in the *Prelude to The Deluge* by Saint-Saëns. Seriousness was dissipated, however, when the bassoon quartet of the orchestra, Messrs. Fox, Rabe, Kessler and Ulrich, advanced to the front of the stage in the garb of medieval monks and proceeded to play a classical quartet with frequent dashes of Italian operatic melodies for flavoring.

A Concerto for four solo violins and orchestra by Maurer enlisted the services of Messrs. Polesny, Goodsell, Quick and Rink. They appeared, respectively in the guise of Paganini, Wilhelmj, Sarasate and a nameless infant prodigy in a Lord Fauntleroy suit, who was wheeled on the stage in a baby-buggy by a nurse-maid.

Following Mr. DeLamarter's conducting of the *Allegretto* from Beethoven's Eighth Symphony, the trap door in the centre of the stage was raised to reveal a kitchen range hung with pots and pans and two tables laden with dishes, cups and saucers. On these utensils Messrs. Metzenger, Veseley, Sayers and Kopp of the percussion section, dressed as chefs, repeated the *Allegretto*. As an encore they played Schubert's *Moment Musical*.

A Historical Conflict

The Suite from Kodály's *Háry Janos* was conducted by Mr. Stock, while a conflict between Napoleon and Háry was enacted. A momentary return to sobriety was occasioned with Massenet's *Under the Linden Tree*, the cello and clarinet obbligatos being added by Messrs. Saidenberg and Lindenmen. Next came a German brass band and a fan dancer, an act interrupted by a "police squad" which stopped the show and placed Manager Voegeli under arrest.

More fun sparkled in *Variations on The Carnival of Venice*, in the version used by Theodore Thomas in New York's Central Park Garden about 1880. The baritone solo was sung by Will Blalock, Orchestra Hall's head usher. The program was brought to a jolly end with Strauss's *Tales from the Vienna Woods*, the original zither solo being played by Tony Godetz.

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Yon Oratorio Has World Premiere

(Continued from page 7)

creditably, Miss Slattery winning immediate approval for her singing of the goldfinch's lyrical song.

At the organ the composer officiated in a distinguished manner. His Cathedral Choral Society of some sixty voices not only sang with superb tone, but with technical assurance. Only one-third in numbers, compared with the size of our mixed choral organizations, it proved conclusively by its results that a small chorus, made up entirely of skilled singers, is large enough for an oratorio in Carnegie Hall. Its unaccompanied singing was noteworthy.

Vené Scores as Conductor

This premiere also marked the New York debut of Ruggero Vené. He was

to me known as a composer of some excellent songs, reviewed in *MUSICAL AMERICA* during the last few seasons, in which his sterling musicianship was apparent. But above everything he won us on this occasion by his unquestioned talent for conducting. He has a commanding presence on the stage, a sharply defined beat, an unusually firm rhythmic sense; in short, he has that authority which the true conductor must possess. His familiarity with the music was such that he employed the orchestral score before him only for reference, marshalling his forces, choral and orchestral, into a superb unit.

The audience responded heartily and gave ovations at the close of the parts and at the end of the work to composer, librettist, conductor and soloists.

A. WALTER KRAMER

PHILADELPHIA ENDS ORCHESTRAL SEASON

"Request" List and Beethoven's Ninth Given Under Baton of Stokowski

PHILADELPHIA, May 5.—"Finis" was written to the thirty-fourth season of the Philadelphia Orchestra with the twenty-ninth and thirtieth concerts of the regular series and the postponed program of the Concerts for Youth. Leopold Stokowski was in charge of all the proceedings. On April 20, 21 and 23 he conducted the second "request" program:

Symphony No. 3, in E Flat (Eroica) Beethoven
Symphony No. 4, in E Minor Brahms

The program stated this was "chosen by popular vote." Which is a little—just 100 per cent—misinforming. The plebiscite selected Beethoven's Fifth and Rimsky-Korsakoff's *Schéherazade*. But in order to give the Fifth its immortal place in the Bach-Beethoven Cycle, a couple of weeks earlier, it was mutually agreed and covenanted between Mr. Stokowski and the audiences that the Third should be substituted. Then for some vague reason Rimsky-Korsakoff yielded to Brahms, even though the sheets listed *Schéherazade*.

It seems that the Brahms was voted in by members of the orchestra. Perhaps it was one of the scores they have been trying on their pianos. Possibly audiences are like children, give them not what they want but what is good for them. At any rate, this made-to-order-while-you-wait "request" program proved hugely successful.

The Bach-Beethoven Cycle

The fifth and final Bach-Beethoven Cycle program on April 27 and 28, was the following:

Chaconne Bach
Symphony No. 9, in D Minor Beethoven

For the Symphony the soloists were Agnes Davis, Rose Bampton, Robert Betts and Eugene Loewenthal. The first and last-named are from the Curtis Institute of Music. Participating also were the Bach Society of Delaware County, James Allan Dash, conductor; the Choral Society of the University of Pennsylvania, Harl McDonald, conductor, and the Philadelphia Orchestra Chorus, Sylvan Levin, conductor.

The Ninth has been given abundantly in recent years, but seldom in recollection with the distinguished quality of this performance. The soloists were superb, the chorus deserved the epithet "magnificent" and orchestra and conductor were happily accordant with their collaborating forces. For once, too, the intrinsic solidarity of the choral finale with the instrumental movements preceding, seemed spiritually and musically congruous. The sometimes moot issue of the incongruity and inorganic connection of the two never obtruded itself in this masterly performance. And on a par with the Beethoven was the Stokowskian transcription for orchestra of the Bach master work.

The Concert for Youth

For the ultimately final Concert for Youth, on April 26, postponed from February, the Academy of Music had one of the largest audiences in its four-score years. The orchestra was pushed down to the footlights, and several hundred extra hearers were crowded into the benches provided for the chorus

(Continued on page 32)

Louis XV's Reign Sparkles at Second Opera Ball



Wide World

The Scene of the Pageant Which Made an Effective Spectacle at the Metropolitan's Second Opera Ball, Representing the Court of Louis XV at Fontainebleau

THE second annual Opera Ball in aid of the fund for continuation of the Metropolitan Opera Association, was given in the Opera House on the evening of April 28, duplicating the brilliance of last season's event. As at last year's Second Empire ball, a definite place and period were represented, this time the reign of Louis XV and a clearing in the Forest of Fontainebleau.

Lucrezia Bori, chairman of the opera fund committee, announced during the evening that the donations and pledges received were sufficient to ensure the opera's continuance for another season. While no figures were made public, it is understood that more than 2,000 persons bought tickets at \$10 each for the ball.

Once more the auditorium of the Metropolitan was transformed. The entire orchestra section, pit and stage were again floored over, a new stage being constructed some six feet above the level of the real one and elevated several feet from the temporary floor. Around the sides, over the orchestra circle, boxes were built, lined with green plush to make a harmonizing note of color between the red and gold of the house and the green forest setting on the stage. The floor was filled with gold chairs provided for the audience watching the pageant but afterwards removed to make space for dancing.

A Royal Assembly Depicted

Guests entering the auditorium found the stage curtains down, hiding the setting for the pageant instead of leaving it revealed throughout the evening as at the other ball. At 10:30, an hour earlier than last year, a fanfare of trumpets and the introduction played by the orchestra under Wilfred Pelletier in the character of the Chevalier Campra, began the pageant, again under the direction of Ben Ali Haggin. This was *Le Roi s'amuse à Fontainebleau*, a royal gathering after a hunt in honor of the birthday of Marie-Joseph de Saxe, Dauphine of France, with a special

musical score arranged by Ernest Schelling.

The prologue was a Watteau-like fancy concerning Pan and dryads of the wood. John Barclay appeared as a forest hermit, Harry Losee as Pan and Regina Beck and Alice Dudley as the dryads. After this short episode the curtains again parted, disclosing the royal hunt with Mr. Barclay as the Grand Veneur or Master of the Hunt. King Louis XV was played by Boutet de Monvel, the Napoleon III of last season. Other leading participants were Kenneth Murchison as Maurice de Saxe; George J. Atwell, Jr., as the Dauphin; Mrs. Allan A. Ryan as the Dauphine; and Frank Chapman, baritone and husband of Gladys Swarthout, as the Duc de Boufflers. Hounds from the Essex Hunt added color to the scene.

From Courts of Other Nations

When the French courtiers had assembled and were seated, with Mr. Barclay acting as master of ceremonies, representatives of the courts of other nations came to do honor to the French sovereign. These included Austria, Poland and Russia. Mr. Schelling was King Stanislaus of Poland. With the arrival of Mme. de Pompadour, played by Rosamond Pinchot, formerly well known in light opera and as the Nun in *The Miracle*, the Fête started with a group of players from Venice under the lead of Chevalier Casanova, played by Pedro de Cordoba.

Following this came a picture of the court of Charles Stuart, pretender to the English throne, the role being played by T. Sufferin Tailer, with Eleanor Barry as Flora MacDonald. The Lovat Pipe Band under Angus M. Fraser played Scottish music and with this the musical program began. Gladys Swarthout as Lady Lamond, and Richard Crooks as the Bard MacMhuirich, sang a group of Songs from the Highlands.

Frederick II of Prussia, impersonated by Theodore Steinway, then ap-

peared and introduced Johann Sebastian Bach, played by Walter Damrosch, who took the baton to conduct Bach's D Major Gavotte which was danced by the Chester Hale Dancers. The child Mozart, impersonated by Guila Bustabo, violinist, played an air by Mozart; and Rosa Ponselle as Signorina Valentina of the Opéra, sang an aria from *Semiramide*. Harriet Hoctor as La Camargo, a famous dancer of the time, was seen in a solo dance. Mr. Schelling then conducted the orchestra for a mazurka danced by the Hale Dancers.

Bori Sings Marie Antoinette Song

To tremendous applause, Lucrezia Bori as Mlle. Cléophile of the Opéra appeared. She sang a chanson entitled *C'est mon Ami*, composed by Marie Antoinette, after which she made her announcement in regard to the fund.

The final episode of the pageant was a menuet danced by members of the various assembled courts, after which there was general dancing and excursions were made to the special cafes and taprooms set up in convenient parts of the house. A late supper was served in the foyer. The majority of the audience was in modern evening dress but most respected the request of the committee that a touch of blue, rose, gold or silver be included.

Mrs. Chester Burden was chairman of the committee for the ball, with Mrs. Robert Littell as assistant chairman. Heads of the sub-committees included Mrs. Cornelius N. Bliss, Jr., Alice A. André, Whitney Warren, Wadsworth R. Lewis and Arthur Ware.

Charles Kullman Sings in Vienna Opera

VIENNA, May 1.—Charles Kullman, American tenor of the State Opera in Berlin, has been fulfilling a guest engagement of fifteen performances at the Vienna Opera with outstanding success. He has been engaged for forty appearances here next season in leading Italian roles.

FESTIVAL REVEALS PROGRESS IN AMERICAN MUSIC

(Continued from page 3)

in Olden Style, for string orchestra, had its premiere; and first Rochester performances were given of Lawrence Powell's Charivari and Three Hindoo Dances—The Festival of Gauri, by Joseph La Monaca. The composition by Mr. Rudin, a viola player in the Rochester Philharmonic and Civic orchestras, contains much charm and serenity. The Hindoo Dances, played with Vincent Faga as flute soloist, are oriental in atmosphere and beautifully orchestrated. Mr. Powell's Charivari is more interesting than his Keltic Legend, heard at the festival last year, but does not impress one with other than scholarly writing. In Dr. Hanson's Nordic Symphony, new to these programs, the youthful players showed, under Mr. Belov's baton, their skill and understanding.

The third concert was a recital in Kilbourn Hall on May 2 by Irene Gedney, a graduate pianist of the school. She has a brilliant technique, an easy, flowing style and a warm tone. Her program consisted of Theme and Variations in A Minor, neo-classic in style, by Edward Royce, a faculty member of the Eastman School, who was present to share in the applause; Charles T. Griffes's Sonata; Polychromatics, Op. 16, by Louis Gruenberg; three short pieces by Lazar Weiner, Prelude, Little Story, and Dance; and Three Conservative Sketches by Morton Gould. Among the encores was a Clog Dance by Dr. Hanson.

A Program of First Times

Dr. Hanson conducted the Rochester Philharmonic at the concert on May 3, and all the composers represented were in the audience to share in the plaudits. Mark Wessel's Holiday, and Song and Dance, having a first concert performance, were begun in the summer of 1932, when Mr. Wessel was a guest member of the summer term faculty of the Eastman School. Holiday uses old American fiddlers' tunes, woven into the body of the music, and is very well handled. Song and Dance is particularly pleasing in the first half. Bernard Rogers's Three Japanese Dances (a first performance anywhere) are charming atmospheric bits. They are: Dance with Pennons; Mourning Dance, with the off-stage soprano part sung by Inez Harvuot; and Dance with Swords. The verse is from John Masefield's Japanese drama, The Faithful, and Miss Harvuot admirably caught the spirit of the very stylized setting. The dances called for many percussion instruments and were quite fascinating.

In another first time anywhere, Selections from Maguffy's Readers, Burrill Phillips used three well-known American poems, presenting them musically in the simple old-fashioned manner of the Maguffy's school readers. They comprise Oliver Wendell Holmes's The Wonderful One-Hoss Shay, and Longfellow's Courtship of Miles Standish and Midnight Ride of Paul Revere. Mr. Phillips is a member of the Eastman School faculty and a very young man. His ballet Princess and Puppet was given at the festival of last year.

First Heard in Rome

A first time in America, Werner Janssen's Dixie Fugue, taken from his Louisiana Suite, had its first performance in Rome in 1932 by the Augusteo Orchestra, Bernardino Molinari conducting. It is a very fine piece of writing, needing more than one hearing to unravel its intricacies, but it is impres-

sive and makes one wish to hear the remainder of the suite.

A suite, The Tall City, by Hans Spialek, broadcast on the occasion of the opening of Radio City in New York, received its first concert performance. Its sections consist of General View, The Avenue, Shanty between Two Skyscrapers, Moon over the City and Holiday. Mr. Spialek is editor for the music publishing house of Harms, Inc., New York. The suite is lyrical and full of gay tunes.

During the intermission, Dr. Hanson presented to Mr. Rogers the David Bispham Medal for his opera, The Marriage of Aude, given at the festival in 1931. Mr. Rogers was called to the stage to receive it amid much applause.

Two ballets were given in the Eastman Theatre on May 4 by some fifty young people from dance studios and the Eastman School, assisted by guest soloists; and the Rochester Civic Orchestra conducted by Dr. Hanson. There was a first public performance of Anthony Comstock, or A Puritan's Progress, composed by Martha Alter to a scenario by her and Gerald McGarrahan. The pantomime depicts the attempts of Comstock to censor public morals in the 1870's. Miss Alter's music closely follows the moods and conflicts of two opposing groups, Comstockians and policemen on the one side and dancers and art students on the other. The cast included Nathan Emanuel as Comstock; Milton Polisner, Art Dealer; Evelyn Sabin, Book Buyer;

Robert Giddings, Book Dealer; Harold Kolb, Satyr; Thelma Biracree, Artist Model; Donald Sandifur, Angel; and Martin Vogt, Inebriate.

Both this ballet and the second one, Sahdji by William Grant Still, which was seen two years ago at the festival, were choreographed and staged by Miss Biracree, who deserves much credit for so admirably working them out. Miss Alter's music impresses one as being first class in every way—having originality, good development and orchestral color. The audience liked it immensely. It was also a pleasure to see and hear Mr. Still's ballet again. Those taking solo parts were Richard Andrews, Nathan Emanuel, Thelma Biracree, Martin Vogt and Michael Vacanti.

MARY ERTZ WILL

Lieurance's Conquistador Has Premiere in Wichita



The Massed Ensemble of Orchestra, Chorus and Soloists Which Presented the Annual Thurlow Lieurance Concert in Wichita, Featuring the Composer's Latest Work, Conquistador. Mr. Lieurance, Who Conducted, Is Seen at Right Centre

WICHITA, KAN., May 5.—One of the most interesting events of the season was the presentation of Thurlow Lieurance's new work, The Conquistador, in a program of the composer's works by the Minisa Symphony of 125 and the chorus of the University of Wichita on April 2 in the Forum. The event, an annual and eagerly anticipated one, was sponsored by the Wichita Chamber of Commerce. Mr. Lieurance conducted, and presented, in addition to the new composition, excerpts from his Trails Southwest and Minisa.

Coming to Wichita in 1926 to be dean of the Fine Arts Department at the University, Mr. Lieurance has since composed four symphonic narratives, Minisa, Paris Sketches, Trails Southwest and Conquistador. Minisa had its premiere in 1931 and for this work Lieurance was given a traveling scholarship by the Theodore Presser Foundation, after which he wrote Paris Sketches.

The summer of 1933 Mr. Lieurance spent in old Mexico, where he found inspiration for Conquistador, which is in the form of a musical travelogue in Mexico City. March Conquistador, the first movement, is a heroic number flavored with the martial spirit of the great fighters and conquerors.

Pageant Processional, the second movement, is the outstanding section of the suite. It is music portraying the historical pageant of Mexico, war, victory, the Aztecs, sacrifices, religion,

bands of natives playing on shrill reed pipes, knights in armor and Indians from the provinces chanting their primitive hymns and closing with the Song of Sacrifice. Its fine interpretation easily took the honors of the evening. It is scored for violin, viola, cello, clarinet and flute.

In the third movement, Reverie by the Temple, the singing of the chorus in a minor Oriental strain brought to mind the religious songs chanted in the ancient temples of the Aztecs.

The Nocturne movement portrays a cathedral at midnight, a maiden praying at the altar, a beggar asleep on the cold gray steps and the clock striking the hour. From this serene mood the composer skillfully progresses to Spanish Club, a modern section full of the gayety of wine, riotous celebration and dancing feet.

Appearing with the orchestra was Señor Pedro José Vargas, operatic and concert tenor of Mexico City, brought to Wichita by Mr. Lieurance for the especial purpose of adding the color and tempo of the old world music to the production. He was roundly applauded for his portion of the program.

The second part featured two movements from Trails Southwest—Wheat, hymn of the pioneer, and Pueblo Spring Song. The melody embodied in the latter is that played by an Indian prophet foretelling the arrival of spring. This group ended with the popular By the Waters of Minnetonka, without which

no Lieurance program is complete. This and the solo in Pueblo Spring Song were sung by Edna Wooley Lieurance, soprano, whose ability for interpretation of Indian lyrics is as fine as her voice.

For the third division Mr. Lieurance presented three movements from Minisa—the beautiful Requiem of Sundown, the Chippewa brave as he woos Minisa, a captive Zuni maiden, the Lament of Sundown after the death of Minisa and the Ghost Dance Canyon. In this Sundown, on a visit to Minisa's tribe, sees ghostly figures whirling through space calling the spirit of departed souls and revelling in these pagan ceremonies. Beatrice Sanford Pease, violinist, played the hauntingly beautiful solo sympathetically.

As a finale, five American Indian youths, from reservations in Oklahoma and New Mexico, in the wild colorful costumes of their various tribes, stomped out their fierce and graceful war dances accompanied by the Indian tom-toms and flute as well as a new Lieurance arrangement of the Indian medicine dance.

The country is indeed fortunate in having a man of Lieurance's ability so keenly interested in preserving the music of the native Indians. His music is full of this new country, the country westerners know, themes that are recognized and felt, music that is a portrayal of this life.

BETTY AVEY TEMPLE

MASKED BALL AND ONEGIN REVIVED IN VIENNA

Bruno Walter Greeted on Return in Charge of Restudied Versions

By DR. PAUL STEFAN

VIENNA, May 1.—It is a long time since Viennese audiences have been as strongly impressed as they were by Bruno Walter's return to the Opera, the house from which, twenty-two years ago, he started on his international career. After leaving the Vienna Opera he first went to Munich, then became director of the Civic Opera in Charlottenburg. Now it is owing to the cancellation of his engagements in Germany that he has again been available to Vienna. In recent years this city, which has always loved Walter, was visited by him only occasionally for the purpose of conducting concerts here.

During his recent appearances he conducted three Philharmonic concerts, in addition to operatic performances. The latter were restudied revivals of *A Masked Ball* and *Eugen Onegin*, as well as *Tristan und Isolde*. The Philharmonic programs brought Janacek's *Taras Bulba* and an incomparably beautiful performance of Mahler's *Lied von der Erde* with Rosette Anday and Georg Maikl.

In the production of *A Masked Ball*, Walter unfortunately did not have the right kind of ensemble, even though some individual performances were above the average. But these individual achievements are not what Walter is

concerned with. He gives a marvelous portrayal of the music as a whole, always in the spirit of the work and of the composer. His strong personality, his human understanding, his deep earnestness and the unconditional devotion with which he gives himself to an opera and recreates it, making it seem actually new—these factors are instinctively grasped by an audience, and they account for his enormous success with the Viennese.

Lehmann Sings in Onegin

Eugen Onegin had not been given in Vienna since 1911, and therefore seemed like a sensational novelty to many. Others thought Tchaikovsky's music rather pale. Onegin was a favorite work of Mahler, who thirty years ago gave a superb rendition of it with such admired singers as Renard, Schröter, Ritter and Hesch. In 1911 Walter conducted a revival in which Selma Kurz appeared. In the recent performance the role of Tatiana was in the hands of Lotte Lehmann, who sang the part wonderfully, infusing it with all the poetry of her nature. As the stage director, Dr. Otto Erhardt was at his best.

Tristan as conducted by Walter is known to the international audience which heard it at Salzburg last summer



v. Gudenberg
Bruno Walter Returned to Opera In Re-Visiting Vienna

when Walter led a production of this work for the first time. He had an immense triumph with *Tristan* in Vienna, showing a deep sympathy with what is perhaps Wagner's deepest opera. Walter will be sadly missed at the Opera. Probably everything possible will be done to bring him again next season. Perhaps he will return before then.

Mme. Lehmann, who remained only a short time, gave a recital with Walter playing fabulously beautiful accompaniments. It was an ensemble of incomparable beauty in the interpretation of lieder by Schubert, Schumann (*Frauenliebe und Leben*), Brahms and Wolf.

When these two artists give a concert, is too large, no price too high.

The Opera celebrated the sixtieth birthday of the Austrian composer, Julius Bittner, by performing one of his most important works, the opera *Der Musikant*. Bittner has composed a number of these genuinely popular operas which, despite their emphasis on local color and Austrian characters, contain a wealth of poetic music. Although he has been seriously ill for a number of years, Bittner was able to appear at the performance, and received an ovation from an audience which was in a holiday mood.

Wilhelm Furtwängler came during recent weeks and conducted the yearly concert given by the Philharmonic in memory of Otto Nicolai, composer of *The Merry Wives of Windsor* and the Philharmonic's founder. Furtwängler surpassed himself in giving his celebrated interpretation of Beethoven's Ninth Symphony.

Reiner Conducts Broadcast

Fritz Reiner, on his way from Italy to Budapest, stayed a few days in Vienna to conduct a radio concert. He gave joy to hundreds of thousands of listeners, and the Viennese music critics went *en masse* to the broadcasting station to see him at work. Reiner led a perfect performance of the Fourth Symphony by Mahler and a new dance suite by Leo Weiner, closing the program with a superb treatment of the Roman Carnival Overture by Berlioz. It was agreed that the orchestra had seldom played with such rhythmic elan.

Among internationally celebrated
(Continued on page 17)



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New York Concert Season Nears Termination

Dessooff Choirs and Three Choruses Present Fine Programs—Chamber Music Society Gives Benefit for Philharmonic—Pan American Association Presents Martha Graham and Modern Works—Robert Crawford and Johanna von Tiling in New York Recital Debuts—Goldmark Pupils Heard in Original Works

ALTHOUGH the concert season is waning, New York audiences have had the opportunity of hearing many interesting events during the fortnight. Margarete Dessooff presented several new works with the Dessooff Choirs, and Channing Lefebvre led both the University and the Down Town glee clubs in spring concerts. Arthur Judson Philips conducted a fine concert of the Advertising Club Singers.

The benefit concert for the Philharmonic-Symphony gave Carolyn Beebe's New York Chamber Music Society an opportunity for an effective program. The Sittig Trio won applause in its annual spring concert. Modernists were pleased at the list presented by the Pan American Association of Composers, with Martha Graham as assisting artist. Rubin Goldmark's pupils were heard in original chamber works and new recitalists included Johanna von Tiling, mezzo-soprano, and Robert Crawford, baritone, already known as an oratorio singer.

Dessooff Choirs Give Another Novel Program

Novelty in the choice of material is taken for granted by the music lover who attends a concert by the Dessooff Choirs.



Robert Crawford, Who Has Sung in Oratorio, Made a Successful New York Recital Debut

under the baton of Margarete Dessooff. The season's third program, heard in the Town Hall on April 18, was no exception. The Adesdi Chorus of women's voices, and the A Cappella Singers of New York, a unit of mixed voices, had in this instance the collaboration of the Willem Durieux Ensemble, conducted by Mr. Durieux.

Works given first performances in this city were an Ave Maria by Franz Philipp, and J. M. Mul's Causa Nostrae Laetitiae. Píček veli da se ženil bude (Says the Bird, "Marriage is in the Air") by Josip Slavenski was new to New York; and Bach's cantata, Christ lag in Todesbanden, received what is believed to have been its

initial local hearing. More familiar were Hans Gál's Herbstlieder, the Matin Song by Howard Brockway, Evening by Kodály and Two Songs to be Sung at Midnight on the Water, by Delius. The special accomplishments of Mme. Dessooff's singers are so well known that it is unnecessary to say more than that this gifted leader kept the performance of every item at her own concert pitch. Mr. Durieux's ensemble of



Edgar Varèse, Whose Integrales Was Given by the Pan-American Group

strings, contributing his transcription of the Prelude in B Minor from the second book of Bach's The Well-tempered Clavichord and La Bel'Arde by Claude Le Jeune, likewise maintained a reputation for artistic finesse and technical efficiency. Florence Brock, soprano, Guido Magagnoli, flutist, and Martin Dicker, tenor, assisted. Frank Widdis was at the piano.

B.

University Glee Club Gives Second Concert of Season

The University Glee Club of New York, Channing Lefebvre, conductor, can always be depended upon to give an interesting program. That of its second concert of the season, and incidentally the eightieth by the organization, in the Waldorf Astoria on the evening of April 18, was no exception. Alexander Gray, baritone, was assisting soloist.

Mr. Lefebvre went to far reaches for his list. An excerpt from Bach's Peasant Cantata began the concert; there were a Hebridean song, a portion of the Greek Church ritual, folk tunes from England, college songs and various other interesting things.

The work of the club was worthy of the high commendation which it got from a large audience.

Mr. Gray was received with high acclaim in works by Moussorgsky, Wolfe and an old English song. The Commuters Quartet sang three pieces. Frederic F. Quinlan was accompanist.

N.

Hazel Gruppe Heard in Recital

Hazel Gruppe, pianist, gave a recital in Steinway Hall on the evening of April 18. The program which the young artist elected to present was one of generous proportions, containing the Symphonic Etudes of Schumann, the Bach-Tausig D Minor Toccata and Fugue, a Chopin group and miscellaneous pieces by five composers.

Miss Gruppe displayed easy command of technique, and in some instances an individualistic conception in the matter of interpretation. The recital was an interesting one and the young player was much applauded.

D.

New York Chamber Music Society Aids Philharmonic Fund

The New York Chamber Music Society, founded and directed by Carolyn Beebe,



Eschig, Paris

Hector Villa-Lobos, Whose Primitive Canticles Were Performed by the Pan Americans

pianist, added a post-season concert to its schedule at Town Hall on the evening of April 20, as a special benefit for the fund to save the Philharmonic-Symphony Society. The very large audience in attendance was a gratifying response to the gesture of Miss Beebe and the dozen outstanding musicians associated with her.

An unusually interesting program of salient works from the society's repertoire had been arranged, with the Bach Suite in B Minor for flute, strings and cembalo a most auspicious opening. The none-too-frequently played Schubert Octet in F, Op. 166, for strings, woodwind and French horn, with its moments of typical Schubertian beauty alternating with stretches of typical Schubertian length, received an admirable performance.

The Brahms Quintet in F Minor, Op. 34, was played by Miss Beebe and the New York String Quartet with fine authority of style, penetrating understanding of its spirit and excellent balance of tone, while a list of generous length was brought to a close with the still unpublished Four Episodes for piano, strings, woodwinds and French horn by Ernest Bloch which won the society's \$1,000 prize a few years ago and which again impressed by their compactness of structure, terseness of expression and individuality of style. The concert resulted in adding \$4,000 to the Philharmonic fund.

C.

Frederick Bristol Plays Modern List

Frederick Bristol, well-known to New York audiences, gave a piano recital entirely of modern works, many by living composers, at the Barbizon Plaza on the evening of April 20.

It was something of a problem that Mr. (Continued on page 24)



**HELEN
OELHEIM**
Contralto
Captures
New York at
TOWN HALL RECITAL
FEBRUARY 28, 1934

TIMES

"Miss Oelheim's voice has good range, and a warm, sympathetic quality. Fortunately, the singer adds an admirable degree of musicianship, style and poise. . . . A sensitive and expressive musician."

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SUN

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EVENING JOURNAL

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Toronto's Centennial Celebration Includes Attractive Week of Music

Festival Opens with Picturesque Ceremonies—Scale of Concerts Most Elaborate in History of City—Renowned Artists and Resident Musicians Take Part

TORONTO, May 5.—The Centennial Music Week, April 17 to 21, was a fitting artistic contribution to the city's celebration of its 100th anniversary. Never before had a music festival been held on so elaborate a scale.

Picturesque ceremonies marked the attendance at the first concert of the Hon. Dr. Bruce, Lieutenant-Governor of Ontario; Premier George Henry, Mayor William J. Stewart and other notables. The program, which culminated in a performance of Beethoven's Ninth Symphony, was given in Massey Hall by the Toronto Symphony under the baton of Dr. Ernest MacMillan, and the Conservatory Choir. Soloists were Jeanne Hesson Pengelly, Eileen Law Marshall, George Lambert and Leslie Mardall. Preceding the Ninth, the Prelude to Die Meistersinger, the Prelude to the Third Act of Lohengrin and the Siegfried Idyll were played.

On the next evening, also in Massey Hall, the Hart House String Quartet—Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg—observed its tenth anniversary with Ossip Gabrilowitsch assisting in the



The Hart House String Quartet Observed Its Tenth Anniversary with a Concert Given in Toronto's Centennial Music Week

role of pianist. Works played with the artists' customary finesse and authority were Mozart's Quartet in G Minor, (K. 478); Beethoven's in C Sharp Minor, Op. 131; and the Brahms Quintet in F Minor, Op. 34.

A concert was given by the public and secondary schools in the Mutual Street Arena under the direction of N. Emily Tedd on April 19. The Toronto Concert Band, conducted by Capt. R. B. Hayward, assisted. Folk songs, folk

dances, classical and more modern works were on the program. The American Bandmasters' Association concert was given in Massey Hall on April 20, many new works being conducted by their composers.

Bach's Mass in B Minor, presented by the Mendelssohn Choir in Massey Hall on April 21, was the crowning achievement. Dr. H. A. Fricker conducted an imposing performance. Soloists were Dorothy Allan Park, Eileen Law Marshall, Hubert Eisdell and Frank Oldfield.

DEBUSSY SKETCHES SOLD

Composer's Manuscripts Bring High Prices at Sale in Paris

PARIS, May 1.—Debussy manuscripts brought high prices at a recent sale here. A note book with sketches for various incompleting works sold for 3,100 francs; the manuscript of the three sonatas, for 20,100; a notebook with sketches for Ibéria, for 2,950. The manuscript of The Devil in the Belfry brought 2,600 francs and that of The Fall of the House of Usher, 5,100. The original edition of Pelléas et Mélisande with notes in the composer's hand, sold for 5,000 francs. The manuscript of the Nocturnes sold for 2,000 francs, and that of the Prélude à l'Après-midi d'un Faune, 2,000 francs.

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Florence—La Nazione, April 7, 1934

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La Nazione, April 7, 1934

IN TRIESTE

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Il Popolo, March 28, 1934

"... both are singers of fine education, with lovely voices, and again because in the prime of their youth, they presented an attractive sight to the eyes of the audience... the two singers displayed their impeccable artistry lending to them a soft and moving tenderness, alert to every precious detail spinning out a rhythm at the same time light and rigorous."

Il Piccolo, March 28, 1934

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A. WALTER KRAMER, Editor-in-Chief
OSCAR THOMPSON, Associate Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICE:

MARGIE A. McLEOD, Manager
Kimball Hall
304 South Wabash Avenue
Telephone, Harrison 4544

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W. J. PARKER, Manager
16 Euclid Avenue, Quincy
Telephone, Granite 6723
GRACE MAY STUTSMAN, Correspondent
15 Winter Street, Melrose

FOREIGN REPRESENTATIVES:

GERMANY:

GERALDINE DE COURCY
Bleibtreustraße 15/16
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Straws in the Winds of Symphony

DRAWING conclusions from records of orchestral performances is precarious, since so much depends upon preferences of conductors and those peculiar "runs" which composers or individual compositions have; with one conductor's programs consciously or unconsciously duplicating another's, while works of perhaps equal interest and appeal are lucky to find place in any concert. But certain facts with respect to the season of the New York Philharmonic-Symphony, as shown by the society's own tabulation of works performed, were so obviously connected with the orchestra's efforts to please the public in a year when attendances were not of an assured, capacity order, that they may be regarded as an index of contemporary favor—or what those who control the destinies of the orchestra regard as contemporary favor.

That Beethoven, Wagner, Mozart, Bach and Brahms should have been the five leading composers, both in number of works performed and number of performances, means only that towering genius endures and, once established, is not to be neglected; though in this instance the Bach total would have been less imposing, had the orchestra's programs adhered as strictly to purely

symphonic works as in most seasons of the present generation. With Mr. Toscanini's Beethoven Cycle the deciding factor in putting that composer first in the record, there is no escaping the circumstance that, as the season neared its close, a Wagner series was decided upon as the most likely expedient for bolstering up the Sunday afternoon attendance, which, for various reasons—the call of the countryside and the turn of the dial included—was a problem as compared to the mid-week concerts.

Beethoven, Wagner, Mozart, Bach and Brahms are to be taken for granted, as are Schubert, Schumann, Tchaikovsky and another handful of those whose absence would seriously impoverish the repertoire. The public certainly is not to be criticized for preferring works of universally recognized genius to works of lesser inspiration, nor would conductors be fulfilling their ordinary mission if they were niggardly in meeting this demand. But with these "inevitables" disposed of, the Philharmonic list, viewed as one designed with an especial eye on the box office, in a time when there was much more than the usual need for watching receipts, is in its entirety an underscoring of these things:

The public is afraid or weary of novelties.

The public wants soloists.

There were just eleven "new" works played in a long season of 117 concerts, lasting thirty weeks in all. During that time there were 369 performances of 169 compositions. Two of those eleven novelties—the Geminiani Concerto Grosso, as edited by Adolfo Betti and the Vivaldi Echo Concerto in A as transcribed by Bernardino Molinari—had their origin three centuries back. The contemporary sphere, therefore, was represented by but nine additions to the repertoire, in works by Janacek (he died nearly six years ago), Bax, David Stanley Smith, Randall Thompson, Berzowsky, Lopatnikoff, Piston and Sanders. The list is slim enough, but one suspects the public's recollection of it will be slimmer. American composers may have differing views as to the recognition accorded the native art by the presence of five of their number in this double handful of names.

The requisitioning of forty-two soloists is an equally conspicuous fact of the record. These came to light as the season advanced, a palpable concession to a taste that has persisted since the earliest days of America's orchestras, but at which conductors were prone to snap their fingers a few seasons ago. As one result, the literature of the concerto, which seemed in danger of passing from the cognizance of New York audiences, was more liberally explored than has been true of it in many seasons. As much of the highest inspiration and the finest workmanship in all music went into this literature, it is likely that only those who are chiefly concerned with glorifying conductors will deplore this return of the concerto to its rightful place on the symphonic lists.

The concerto, be it remembered, is symphonic music. It is not music for recital purposes. The conductor who turns his back on it, for the reason that he is unwilling to exploit the personalities of pianists or violinists, only too often is himself exploited the greater thereby. There may be reason in the future to remember the lessons of this season, but every wide-awake musician will recognize that there is a world of difference between giving recognition to the public's love of soloists on the one hand, and playing safe in the choice between old music and new on the other. The former policy may contribute definitely to the richness, variety and freshness of the repertoire. The latter may cause it to dry up through too many performances of the same works, if for no other reason. Let the public have its soloists, provided the music they perform is of itself worth while. But keep alive the spirit of adventure, whatever the difficulties involved, as the true and natural companion of the spirit of love and reverence for the classics.

Personalities



Jascha Heifetz (Left) and Jenó Hubay (Right) Were Best Men at the Marriage of Mr. Heifetz's Accompanist, Arpad Sandor, to Lisl Bloch, Daughter of Leo Bloch, the Conductor. This Photograph Was Taken Just After the Ceremony in Budapest

Backhaus—The fiftieth birthday of the pianist Wilhelm Backhaus was recently celebrated in Berlin.

Graener—The Beethoven Prize for 1934 of the Prussian Academy of Arts has been awarded to Paul Graener.

Coates—During the coming summer, Albert Coates will make a tour covering the greater part of Germany, featuring works of Stravinsky.

Alfano—The score of a new lyric opera based upon Rostand's play, *Cyrano de Bergerac*, has recently been completed by Franco Alfano.

Enesco—The first performances in Bucharest of sonatas by Aubert and Ernest Bloch were given recently by Georges Enesco with Alfred Alessandrescu at the piano.

Muratore—On account of a disagreement with his principal colleague, Lucien Muratore, former tenor of the Chicago Opera, has resigned as mayor of the town of Biot in France.

Widor—Signalizing his retirement from the organ loft of the Church of St. Sulpice, where he was organist for sixty-four years, Charles Marie Widor gave a farewell recital there on April 19.

Thill—In spite of many tempting offers made to him from time to time, Georges Thill, formerly tenor of the Metropolitan, has only just succumbed to the attractions of the cinema. He will be seen and heard shortly in a film entitled *Chansons de Paris*.

Coward—Possessor of three-ply talent as actor, playwright and composer, Noel Coward manages to make songs a vital part of many of his plays. His recent dramatic work, *Conversation Piece*, contains four songs which have already achieved wide popularity in London.

Johnson—The degree of Doctor of Music will be conferred upon Edward Johnson, tenor of the Metropolitan Opera, by the University of Toronto at the forthcoming commencement. Mr. Johnson was made an honorary LL.D. by the University of Western Ontario, at London, Ont., in 1929.

Teyte—Although not heard in this country for a number of years, Maggie Teyte still makes occasional operatic appearances in England. She was recently heard in the title role of *Madama Butterfly* at the Old Vic in London, winning the same laurels that were hers two decades ago with the Boston Opera Company.

What They Read Twenty Years Ago

In MUSICAL AMERICA for May, 1914

Twenty Years Ago the Two Important Conductors at the Metropolitan were Arturo Toscanini and Alfred Hertz. Apparently They Were in Complete Accord, if We May Judge by This Friendly Photograph Taken on an Automobile Ride



Beats Even Aida

Parsifal, with a record of twenty-two performances, continues to draw crowded houses at La Scala. Maestro Serafin has received much praise for his conducting.

1914

Big Salaries

In spite of the fact that a professorship at one of the French conservatories is a coveted honor it is a fact that Massenet received only \$600 a year as teacher of composition at the Paris Conservatoire.

1914

Always on the Heights

Caruso made his first aeroplane flight recently near London, ascending 800 feet in a biplane with Grahame-White. He tried a note or two while in the air, but found conditions not altogether favorable for singing.

1914

Events In England

(Continued from page 5)

invalids in bath-chairs and a row-full of London critics. With the exception of the latter, who never show their feelings at concerts, everyone rose to Sir Henry's performances with great enthusiasm, whether he was riding that infallible old war-horse, Beethoven's Fifth, or breaking in that tricky colt, Hindemith's overture, News of the Day. They were not upset by Hindemith's modernism. I think they found it rather tame. If so, was not their judgment commendable? Isn't Hindemith's news already rather stale? I find it so. The Hastings festival as a whole was a shining example to other municipalities.

On another recent occasion I visited Bradford to perform as the Speaker in William Walton's entertaining Facade (words by Edith Sitwell). There I found a very alive audience which during the season is provided with ex-

Asks for Ethelbert Nevin Data

To the Editor of MUSICAL AMERICA:

I am collecting data for a biography of Ethelbert Nevin, and would very much appreciate hearing from any of your readers who may have letters of Ethelbert Nevin in their possession.

Very truly yours,

JOHN TASKER HOWARD

47 Lincoln Street,
Glen Ridge, New Jersey.
April 23, 1934.

Them Was the Days!

There were 495 events of the operatic sort in New York during the season just ending.

1914

Turn-about's Fair Play!

It is said that a woman with a genuine tenor voice has been discovered in Berlin.

1914

Still Doing It

A young soprano, Claudia Muzio, is reported to have made an emphatic success at Covent Garden in Manon Lescaut.

1914

cellent concerts by Keith Douglas, a young musician with good taste and enterprise. He conducted a section of the Hallé Orchestra for this concert which also included Debussy's Danse Sacrée and Danse Profane, Saint-Saëns's preposterous Carnaval des Animaux and the Rossini-Respighi La Boutique Fantasque.

Music In Vienna

(Continued from page 13)

virtuosi, Wilhelm Backhaus and Moriz Rosenthal have given piano concerts. A remarkable concert was given by the chorus of the Opera under the direction of Clemens Krauss who, anticipating the celebration of Strauss's seventieth birthday, conducted two of his most difficult choruses, Der Abend and Hymne.

Another event was the twenty-fifth anniversary of the New Vienna Conservatory, the largest private school of music in Vienna, with more than 1,000 pupils. It is directed by Josef Reitler, music critic of the *Neue Freie Presse*. On the day of the celebration Reitler received a state decoration in recognition of the great unselfishness and altruism which prompts him to educate, without remuneration, talented but impecunious students.

Two unusually attractive American singers, Eleanor Steele and Hall Clovis, gave a concert in which they performed songs and duets for soprano and tenor with exceptional understanding and beautiful voices. Negro spirituals were a feature of their program.

To Subscribers

In sending in changes of address at the beginning of the vacation period it is earnestly requested that both the winter address and the address to which the paper is to be mailed during the summer be given, both in explicit form.

N. Y. PHILHARMONIC PLANS FOR SEASON

(Continued from page 3)

a series of Wagner concerts with prominent soloists.

Mr. Klemperer, to be heard during the first four weeks of the season, is one of Europe's most distinguished symphonic and operatic conductors. He was guest conductor of the New York Symphony in 1925-26 and 1926-27, and has conducted the Los Angeles Philharmonic during the season just ended. Mr. Klemperer intends to present Bruckner's unfinished Ninth Symphony, Hindemith's Symphonic Suite Mathis der Mahler, the Sibelius Second Symphony, four orchestration by Ansermet of works by Debussy, Mahler's Lied von der Erde and a work by Ernest Bloch.

Dr. Rodzinski, conductor of the Cleveland Orchestra, and Mr. Janssen will each conduct for a fortnight. Mr. Janssen is a native of New York, a graduate of Dartmouth and, since 1931, at the American Academy in Rome. He recently scored an outstanding success in Finland with works by Sibelius, winning highest endorsement from the composer. Himself a composer, Mr. Janssen is best known by his orchestral work, New Year's Eve in New York, and Obsequies of a Saxophone for chamber orchestra. His programs are expected to favor native compositions.

Mr. Lange will conduct for three weeks. Ernest Schelling is again to have charge of the Saturday morning concerts for children. Three weeks are being reserved for special features, for which arrangements have not yet been completed. This year's scale of reduced prices will be retained.

The Victory Dinner was given at the Waldorf-Astoria, with Harry Harkness Flagler, president of the New York Philharmonic-Symphony Society, presiding. Charles W. Triller presented the report of Thomas W. Watson, treasurer. Speeches were made by Mrs. Vincent Astor, chairman of the women's division; Marshall Field, chairman of the men's division; Felix M. Warburg and John W. Davis.

After the dinner the orchestra gave

Nine Operas For Stadium

Opera performances at the Stadium Summer Concerts, to be conducted by Alexander Smallens, are announced as follows:

June 29 and 30, "Samson and Delilah"; July 6 and 7, "Lohengrin"; July 13 and 14, "Pagliacci" and "Cavalleria Rusticana"; July 20 and 21, "Carmen"; July 27 and 28, "Boris Godounoff"; Aug. 3 and 4, "Aida"; Aug. 10 and 11, "Die Walküre," and Aug. 17 and 18, "Faust."

José Iturbi will conduct the first three weeks of concerts beginning June 30, Eugene Ormandy the next two and Willem van Hoogstraten the last three, ending Aug. 20.

A drive for \$50,000, to continue four weeks, was announced, with Mayor Fiorello La Guardia participating as head of a Mayor's Stadium Concerts fund.



Werner Janssen Will Join the Staff of Philharmonic Conductors Next Season

a program. Hans Lange conducted.

The soloists, all members of the orchestra were: Mishel Piastro, concertmaster; Alfred Wallenstein, first cellist, accompanied by Virginia Wallenstein, and John Amans, first flutist, accompanied by Coenraad V. Bos.

Zoppot Prepares for Open Air Opera

BERLIN, May 1.—The Forest Open Air Opera at Zoppot is to celebrate its twenty-fifth anniversary this year at the festival to be held from July 24 to Aug. 2. Works to be given for the first time this year are Die Meistersinger and Die Walküre.

G. DE C.

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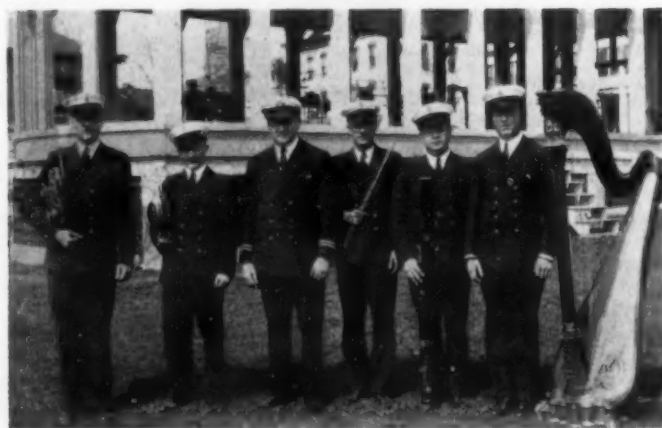
DR. LEOPOLD STOKOWSKI, *Conductor*



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VLADIMIR GOLSCHMANN, *Conductor*



Photo by Rembrandt Studios, Phila.

PHILADELPHIA STUDIO ORCHESTRA

SYLVAN LEVIN, *Conductor*

PHILADELPHIA, PENNSYLVANIA

Maryland Federated Clubs Convene and Discuss Native Creative Music

A. Walter Kramer, Editor of "Musical America," Gives Address and Conducts His Music—Orchestral Work by Bornschein Presented

BALTIMORE, May 5.—The Maryland Federation of Music Clubs held its ninth annual convention, April 20 and 21, at the Lord Baltimore Hotel and focused its attention upon American creative music by having as guests of honor A. Walter Kramer, editor of MUSICAL AMERICA, who appeared as composer, conductor and pianist, and Mrs. Kramer.

The convention began with the regular board meeting in the afternoon followed by the official dinner in the evening, at which Mr. and Mrs. Kramer were the guests of honor. Mrs. Paul Cribbet, president, briefly outlined the ideals of the organization and the purpose of the ensuing concert which was to illustrate these ideals. In response to the toastmistress, Mr. Kramer addressed the audience and clearly defined the object of American musical creation in its several interesting aspects. Following the formal introduction of Mr. Kramer, the audience was entertained by his compositions, Mr. Kramer appearing as conductor in the presentation of his Pleading, to which he gave a tender reading, effectively sung by a chorus of 100, comprising members of the Baltimore & Ohio Women's Music Club, the Baltimore Music Club Chorus, the Treble Clef Club of Baltimore, and the Young Women's Christian Association Glee Club, with Sarah Stullman at the piano. Helen Stokes, soprano, winner of National Federation honors, included in her group Mr. Kramer's ecclesiastical The Great Awakening. Virginia Castelle was Miss Stokes's accompanist and aided the singer admirably in the glowing presentation of this song.

A Rococo Romance Given

As a more extended work, in which dramatic interest, lyrical grace and effective contrasting moods are imbued, the setting which Mr. Kramer has made of a group of poems by the late Frederick H. Martens, which bears the title, A Rococo Romance, gave opportunity for further appreciation of the composer's creative style. The work was given a finished performance with the Baltimore Music Club Chorus, with Elsie Craft Hurley as soloist, the composer and Sarah Stullman playing a two-piano reduction of the orchestral

score, under the baton of Franz C. Bornschein. At its conclusion the composer was given an ovation, and called upon for numerous bows.

Another feature of the evening was the premiere of A Hero's Espousal, a recent orchestral composition by Mr. Bornschein, performed ably by The



Erickson
Mrs. Paul Cribbet, Re-elected President of the Maryland Federation of Music Clubs

Johns Hopkins Orchestra, under the capable direction of Bart Wirtz. The new piece was prefaced by a short descriptive outline by Philip S. Morgan, president of the orchestra. These remarks were engaging and enabled the audience to follow the romantic melodious trend of the new work. The composer was loudly applauded after the spirited reading given it. Besides this new opus the orchestra also played Schubert's Unfinished Symphony. Earl Lippy, baritone, also a recipient of National Federation honors, won favor in a brace of solos, with Mrs. Castelle at the piano.

The annual business meeting and election of officers took place on Saturday morning, April 21, and at night a musical program brought the convention to a close. Elma Reitz, contralto, Myron Mezick, Imogene Caruthers, Betty Ruark, and Sara Collins, soloists, and the Sho' Echo Glee Club, State Normal School, Salisbury, Md., contributed.

The list of Maryland State officers includes Mrs. Paul Cribbet, president; Mrs. Frank Rowe, Mrs. R. W. Trevas-kis, new vice-presidents; Mrs. Joseph

Byron, treasurer; Mrs. Cleveland Smith, historian; Margaret Benson, new corresponding secretary, and Mrs. H. E. Reinicker, secretary. Mrs. Martin Garrett and Mrs. William H. Gideon headed convention program committees.

The members of the convention were presented with an enlightening brochure on Maryland Composers, the list being compiled by the American Music Department of the Maryland Federation of Music Clubs, through the editorial attention given by Mrs. B. S. Davis. The list mentions the names of seventy composers, a credit to the musical activity of Maryland.

G. T.

INDIANA FEDERATED MUSIC CLUBS MEET

Annual Convention Successfully Held with Indianapolis as Centre

INDIANAPOLIS, May 5.—A program featuring Indiana composers, a choral festival and a church music forum were highlights of the twelfth annual convention of the Indiana Federation of Music Clubs, held from April 26 to 28, with headquarters in the Hotel Severin. Mrs. Frank B. Hunter was re-elected president. Mrs. Lloyd Billman is the new vice-president, and Mrs. O. W. Stephenson the new treasurer.

The Church Music Forum was an innovation. Taking part were: Prof. Dail W. Cox of Earlham University, Richmond; Fred Newell Morris, director of Tabernacle Presbyterian Church Choir; Jean R. McCutchan, De Pauw University, Greencastle; Harold S. Dyer, Northwestern University; and Max T. Krone. A demonstration of a cappella singing was given by the choir from the Jordan Conservatory, Mr. Krone, director.

The Choral Festival, in which 600 participated, represented seventeen organizations.

An Indiana Program

The Indiana composers' program was made up of works by Joseph W. Clokey, Ellis Levy, G. Marshall-Loepke, Bainbridge Crist and Elmer A. Steffen. Also heard were the Indianapolis Matinee Musicale, and the Choral Ensemble, Elmer Steffen, director. Accompanists were Mrs. Natalia Conner, Gertrude Whelan Eidson and Mrs. William Stark.

The composition prize sponsored by the Indiana Federation Composers' Guild was won by Saul Bernat for his Prelude and Fugue for string quartet. Junior clubs took part in competitions.

A luncheon honored past presidents: Mrs. Henry Schurmann, Mrs. J. Reid Steele, Mrs. Edward Bailey Birge and Mrs. Jane Johnson Burroughs.

Speakers included Harold S. Dyer, Northwestern University, Evanston, Ill.; Mrs. Clyde Titus; Mrs. Frank Cregor and Mrs. Ruby Lane-Mosemiller. Contributing to musical programs were Mrs. Paul Dorsey, Mrs. J. K. Vance, Mrs. Harry Smith, Mrs. Bernard Douglas, Mrs. Vincent Evans, Martha McFadden, Marian Vinig, Mrs. Jane Johnson Burroughs and Walter Whitworth.

PAULINE SCHELLSCHMIDT

The Opera House at Stettin recently put on a new work by Wilhelm Kempff. It is entitled The Gozzi Family.

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SAVANNAH IS HOST TO GEORGIA CLUBS

Fifteenth Annual Meeting Has Concerts and Sessions of Interest

SAVANNAH, GA., May 5.—The Georgia Federation of Music Clubs, which has a membership of 111 units, held its fifteenth annual convention in this city from April 9 to 12 under the presidency of Mrs. J. J. Clyatt of Tifton. Headquarters were in the Hotel De Soto. Officers were elected as follows:

Evelyn Jackson, Atlanta, president; Martha Galt, Canton, Mrs. M. C. Dunn, Barnesville, and Mrs. M. B. Nichols, Savannah, vice-presidents; Mrs. W. B. Pullen, McDonough, recording secretary; Mrs. John B. Guerry, Montezuma, treasurer; Dora Mendes, Savannah, parliamentarian; Mrs. George Dickens, Sparta, historian.

At the banquet on Monday evening there were addresses by Mayor Gamble; Mrs. John Alexander Jardine, president of the National Federation; Mrs. William H. Teasdale, a charter member, and Dwight Bruce, president of the Savannah Music Club. Also present were Mrs. Eugene Davis, president of the North Carolina Federation; Mrs. O. G. Hiestand, a member of the national board from Florida; Mrs. Crosby Adams, a member of the national board of the Music Teachers Association; Crosby Adams; and Joy Mendes, president of the Savannah Opera Study Club. Margaret Steeg played piano solos.

After the banquet, Austin Conradi, a faculty member of the Peabody Conservatory in Baltimore, gave an artistic piano recital.

Georgia Composers Represented

The Georgia composers' luncheon, held the next day, gave representation to Mollie Bernstein, Mrs. Florence Golsen Bateman, Mrs. E. E. Hackney and Mrs. Nell Womack Hines. Among those taking part were Miss Willie Shields and Maude Barragan. Mrs. J. J. Bouhan was chairman of the concert given by the Savannah Music Club.

The Press Breakfast held on April 11 had Helen Knox Spain, music editor of the Atlanta Georgian and correspondent for MUSICAL AMERICA, as chairman. Music in Religious Education was the subject of one program. A luncheon was given by the Savannah Music Teachers Association with Mrs. A. D. Bergan, president, as chairman. The Junior Festival was held under the chairmanship of Mrs. E. R. Newton, numerous singing and instrumental groups taking part.

Dallas Federation Elects Officers

DALLAS, May 5.—The Dallas Federation of Music Clubs, meeting on April 13, elected the following officers: President, Mrs. Charles Clinton Jones; vice-presidents, Mrs. Bard Paul, Mrs. Lena Holland Brockman, Mrs. Walter Alexander; secretary, Mrs. Harry Steinberg; corresponding secretary, Mrs. Fred H. Austin; treasurer, Mrs. J. E. Bivens. Other officers are Mrs. John M. Boyd, Mrs. Mamie Folsom Wynne, Mrs. Emma Purvin Coleman, Mrs. Ralph Porter and Mrs. James M. Sewell.

M. C.

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NORRISTOWN SCENE OF CLUBS' MEETING

Pennsylvania Federation Holds Sixteenth Convention With Success

NORRISTOWN, PA., May 5.—Notable sessions and programs constituted the sixteenth annual convention of the Pennsylvania Federation of Music Clubs, held here from April 19 to 21. Mrs. T. C. Donovan, president, presided. Officers were elected as follows: Mrs. Walter A. Knerr, Norristown, president; Mrs. David V. Murdoch, Pittsburgh, Mrs. Richard Sharpless Davis, Germantown, Philadelphia, and Mrs. Ulmer Ottson, Canton, vice-presidents; Mrs. Charles H. Brunner, Norristown, secretary; Mrs. Alfred L. Hallstrom, Philadelphia, treasurer; Mrs. Mark D. Ring, Philadelphia, historian; Mrs. Harry A. Mackey, Philadelphia, auditor. The Octave Club of Norristown was the hostess organization, sessions being held in the Valley Forge Hotel.

A unique feature was the Clara Schumann Matinee, arranged by Marion Spengler, program chairman, and given in the Elks Auditorium. The cast was: Clara Schumann, Florence Frantz; Pauline Viardot-Garcia, Grace Kauffman; Joseph Joachim, Caroline Fox; Frau Joachim, Virginia Kendrick; Marie and Eugenia Schumann, Mrs. George C. Bowker and Sarah Lewis. Musicians heard in the second part of the program were Leonard Treash, baritone, and the Matinee Music Club String Quartet, made up of Bertha Paine, Emily Comfort, Anna Gordon and Constance Douglass.

Madrigal Society Heard

Another highlight was the Octave Club's annual evening program featuring the Madrigal Society of Reading, Willy Richter, director, and Theodore Paxson, pianist.

On April 20 the Society of the Ancient Instruments, Ben Stad, founder and director, gave a program, playing classical works in a highly finished manner. Members of this ensemble include Jo Brodo, Josef Smit, Maurice Stad and Flora Stad.

Among the speakers were Mrs. John Alexander Jardine, president of the National Federation; Gustav Hinrichs, of New York; Mrs. Helen Ackroyd Clare, Philadelphia; Mrs. Edward Lynch, president of the Matinee Musical Club, Philadelphia; Dr. Frank E. Clarke, of Camden, N. J.; Mrs. W. C. Dierks, Pittsburgh, and Mrs. B. F. Maschal, Philadelphia. Mrs. Benjamin E. Evans presided at a luncheon in honor of past presidents and delegates.

Artists heard at the banquet were Ora Witte, soprano, of New York, and Betty Lou Russell, of Pittsburgh, pianist. Miss Witte scored marked success in two groups, including an aria from Die tote Stadt and songs by Massenet, Fauré, Mednikoff, Watts, Slonimsky and La Forge, her singing giving

much pleasure. Martha M. Murdoch, president of the Tuesday Musical Club of Pittsburgh, accompanied. Miss Russell's musicianship was admired in a group by Chopin, d'Albert and Bach-Heinze.

Events scheduled for the closing day were a choral session with the participation of the Octave Club Chorus led by Miss Spengler; the Philadelphia Music Club Chorus under Dr. Harry A. Sykes; Catherine Morgan, organist; and Sheldon Walker, baritone. Mrs. Henry S. Drinker, Jr., president of the Montgomery Singers, presided at a luncheon for junior and seniors, the guest speaker being Agnes Clune Quinlan of Philadelphia.

ILLINOIS FEDERATED CLUBS HOLD CONVENTION

Delegates from 112 Units Assemble in East St. Louis—Next Meeting in Chicago

EAST ST. LOUIS, ILL., May 5.—Delegates from 112 clubs of the Illinois Federation of Music Clubs convened at the Broadview Hotel on April 30, May 1 and 2. Guests of honor included Dr. and Mrs. Edgar Stillman-Kelley, Helen Howe, Lucille Barnes and Mrs. Frank B. Hunter. Winifred Christie gave two concerts on the Moór double-keyboard piano.

Mrs. William S. Ridgley, of Decatur, presided. Local arrangements were in the hands of Mrs. Charles Crain Winning. Miss W. St. Claire Mintern was chairman of the State Conventions Committee. The Morning Etude Club of Springfield won first honors in extension work, and the Schubert Club of this city ranked second. Dudley Craft Watson of the Art Institute of Chicago was a speaker.

Elections were as follows: Mrs. Louis E. Yager, Oak Park, was elected president; Mrs. William S. Ridgley, Decatur, Mrs. Lenora H. Starne, Springfield, and Mrs. Lyman Dawson, Bloomington, vice-presidents; Reva Hoff, Danville, recording secretary. Mrs. Charles L. Gapen, Ottawa, a vice-president; Miss Mintern, corresponding secretary; Emma Menke, Chicago, treasurer, and Mrs. Charles Crain Winning, East St. Louis, auditor, remain on the list of executives.

It was voted to hold the 1935 convention in Chicago. H. W. C.

St. Michael Opera Company Attracts in Atlantic City

ATLANTIC CITY, May 5.—The two scheduled performances of Il Trovatore by the St. Michael Opera Company attracted such large audiences that a third presentation was given in Dante Hall on April 22. Vincent E. Speciale conducted and obtained splendid results. Leading roles were taken by Charlotte Ryan, Margaret Keever, Bernard Poland, Rodney Fitzsimons and Biago Bartolomei with success.

Dr. Edgar Stillman-Kelley Honored on the Occasion of His Birthday

OXFORD, OHIO, May 5.—In celebration of Dr. Edgar Stillman-Kelley's birthday, the School of Fine Arts of Miami University gave the first presentation here of Dr. Kelley's musical



Dr. Edgar Stillman-Kelley Received Tribute at Oxford in Celebration of His Birthday

miracle play, Pilgrim's Progress, in Winthrop Court, and held a dinner in his honor on April 27. Dr. Theodore Kratt, dean, conducted the Oxford Choral Union and the University Symphony in this performance, which was

heard with enthusiasm by a capacity audience of more than 3500. Soloists were Helen Bickerton, Ottis Patton, Raymond Koch and Fred Patton.

Dr. Alfred H. Upham, president of the university, presided at the dinner at the college, the guests numbering 300. Among the speakers who paid tribute to Dr. and Mrs. Kelley were Mrs. H. E. Talbott, president, Westminster Choir School College of Music; Don Fitton, member of the board of trustees, Western College; Ernest Hesser, director of music in the public schools, Cincinnati; and Mrs. Florence French, editor, Musical Leader, Chicago.

Congratulatory telegrams read included messages from Walter Damsch, Carl Friedberg, Eugene Goossens, Henry Hadley, A. Walter Kramer, Harold Morris, Frederick Stock, and Federation heads.

Sunday Nights at Nine Close

Sunday Nights at Nine, the program of varied entertainment which Catharine A. Bamman has presented at the Barbizon Plaza, closed on May 6. Outstanding were Peter Joray's impersonations of Queen Victoria, two sketches by Dorothy Parker in which Shirley Booth, Ackland Powell and Nina Margo took part, Miss Booth's singing of In the Good Old Summer Time, with a chorus of husky "bathing gals" which included Sigmund Spaeth, Mr. Joray and others, and the two exotic dance sketches by Felicia Sorel and Demetrios Vilan. Many other amusing acts, including dances and songs and Mr. Spaeth's "tune-detecting" were in this, the fourth edition.



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"... charming stage presence... plays with relaxed ease... fine regard for dynamic effects and clear balance." —EVENING JOURNAL

"... a fluid, resonant tone, a facile technique and an admirable intelligence in the delineation of musical mood." —DAILY MIRROR

"It is easy to lavish praise and commendation upon the attainments of Fay Ferguson." —AMERICAN

"... notable feature of the recital was the pianist's consistently fluent and dexterous technical skill." —HERALD TRIBUNE

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Works by Hába and Kaminski Have Premieres in Winterthur Concerts

Other Compositions by Living Composers Are Performed in Swiss Centre Under Scherchen's Leadership

By WILLI REICH

WINTERTHUR, SWITZERLAND, May 1. — An important role in the musical life of Switzerland, and of Europe, is played by this small city, which can be reached from Zurich in half an hour by rail. Besides a



Alois Hába's New Symphonic Fantasy Had Its First Hearing at a Concert in Winterthur

number of performances under the guest conductorship of Fritz Busch and Hermann Abendroth, who gave traditional programs, we have had two concerts under the baton of Hermann Scherchen, regular conductor of the Winterthur Municipal Orchestra. Six important contemporary works were given in these concerts, two of the compositions having world premieres.

The most interesting first performance was unquestionably that of the symphonic fantasy *Der Weg des Lebens* (The Path of Life) by Alois Hába, program music inspired by a wood carving by Rudolf Steiner from Dornach, a group representing Christ between Lucifer and Ahriman. Hába's music is this time minus his usual quarter-tones and is maintained in the so-called unthematic style which spurns the development of themes and admits

their repetition only for the sake of outward symmetry. In the treatment of this abstract subject Hába displays his thorough musical talent and his great technical ability.

Kaminski on a Familiar Path

The other world premiere was that of the Doric Music for orchestra by Heinrich Kaminski, the highly-gifted composer who is found again on the paths, long followed by him, which lead to a revival of baroque sounds.

Among other new works, the magnificent Second Piano Concerto by Béla Bartók, played ravishingly by the composer, is, in my opinion, one of the most important compositions of its kind by a living composer. Then there were the Prelude for orchestra, by the Swiss composer, Othmar Schoeck; Paul Hindemith's variations for orchestra, entitled *Philharmonic Concert*; and the Violin Concerto, Op. 55, by Busoni, excellently played by Alma Moodie.

The mere enumeration of these polished performances, given within the space of eight days, furnishes further proof of the vitality of music in this city and of the consciousness of responsibility which animates Scherchen's leadership and his attitude.

Music in Berlin

(Continued from page 6)

Gräner's Variations on the Volga Boat Song, Mozart's Symphony in B and an aria from Handel's *Acis and Galatea* as way stations. Kleiber's popularity in Berlin has increased enormously in the past two years, and when he stoops to conquer with a program of this genre at the end of the season, enthusiasm knows no bounds.

Margherita Perras, the Grecian coloratura of the State Opera, made her debut as a lieder singer at a concert in Beethoven Saal and captivated everybody by the intelligence and rare musicianship that marked her lovely singing.

The outstanding event, however, in the way of singing was the memorable lieder concert given by Luise Willer, contralto of the Munich Opera. It would be impossible to convey any adequate idea of the sheer wonder of this evening, even with the most elaborate adjectives. The radiance of Willer's voice, her superb authority and style, and the gorgeousness of her singing

are indescribable and unforgettable.

Miguel Fleta, Spanish tenor, paid his first visit to Berlin and was welcomed by an enthusiastic public which had hitherto known him through his gramophone records alone. Another highlight in the concert line was the appearance of Edwin Fischer and his chamber orchestra in a program of early works arranged by Fischer. Mozart's Concerto in G threw the audience into such ecstasies that the final movement had to be repeated.

Wilhelm Kempf confined his program to Schumann, Bach and Brahms which is now routine territory to him. A young American pianist, Louis Crowder, established a sure place for himself in Berlin's musical circles by his intelligent and musically performance of an exacting program that included Bach's Partita in C Minor; Brahms's Ballade, No. 1; three sonatas by Scarlatti; Chopin's B Minor Sonata and a group by Debussy, Infante and Longas. Among other American guests, Mary Betty Feltz gave her second concert in the auditorium of the American Church, assisted by the Norwegian-American contralto, Ella Hjerstas, and Mrs. Louise Wright Drake, who is working with Prof. Max Mayer-Mahr.

Another concert slightly out of the ordinary was that given by Elsa Krauss, of the piano faculty of the State Academy of Music, who made quite a name for herself two years ago by playing all the Schönberg piano compositions at one concert. This present concert was devoted to the ultra-modernists and featured such names as Norbert von Hanneheim, Paul Höffer, Béla Bartók and Hermann Heiss. The pianist deserves great praise for her courage in attempting such a program at this time.

Hans Tessmer, chief of the press department of the Civic Opera, has been appointed to the Landestheater in Stuttgart in the same capacity.

GERALDINE DE COURCY

EXHIBITORS' ELECTION

New Officers Chosen by Association at Chicago Meeting

CHICAGO, May 5.—The Music Education Exhibitors Association, holding its annual meeting under the presidency of Charles E. Griffith, in this city on April 11 in conjunction with the Music Educators National Conference, elected the following officers:

Arthur A. Hauser, Carl Fisher, Inc., president for two years; Charles E. Griffith, Silver, Burdett & Co., vice-president; and Leonard Greene, Sam Fox Publishing Co., secretary-treasurer. New directors are: Nelson Jansky, C. C. Birchard & Co.; Karl Shinkman, York Band Instrument Co.; Harry FitzSimons, H. T. FitzSimons Co.; and Joseph A. Fischer, J. Fischer & Bro.

Dr. Otto Wick Conducts Concert of New York Civic Orchestra

The concert of the New York Civic Orchestra in the American Museum of Natural History on the afternoon of April 18 was conducted by Dr. Otto Wick, and had Elsa Diemer, soprano, formerly of the Chicago Civic Opera, as soloist.

Dr. Wick led an interesting program which began with the Overture to Cherubini's *The Water Carrier* and included two movements from Beethoven's *Jena Symphony* (the Tenth, incomplete), one of the intermezzi from *The Jewels of the Madonna* and an Introduction and Serenata from *The Lone Star*, by himself.

Wilhelm Rode Appointed Intendant In New Regime For Berlin Civic Opera



G. Harlip, Berlin

Wilhelm Rode, Widely Known Baritone, Becomes Intendant of Civic Opera In Berlin

BERLIN, May 1.—Wilhelm Rode, one of the leading German opera singers of the day, has been appointed intendant of the Civic or Charlottenburg Opera, which is to have a new place in the musical life of Germany under the Nazi regime.

Herr Rode is particularly well known to Americans who have heard summer festival performances in Germany and Austria, having been one of the chief artists in many Munich, Salzburg and Vienna productions. His Hans Sachs, Wotan, Holländer and Pizarro have been outstanding characterizations.

Through a decision of the national Cabinet, the Civic Opera has now been acquired by the Government and will have the future status of a Reichs-Oper under the direction of the Propaganda Ministry, which is soon to have general oversight of all municipal theatres.

It has been rechristened the Deutsches Opernhaus, a name it bore until it was taken over by the city of Berlin shortly after the war.

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CHOIRS PROMINENT IN BOSTON'S HALLS

**Performances by Choruses Give
Pleasure—Piano Winners In
Recital**

Boston, May 5.—On April 15 the Harvard Glee Club and the Radcliffe Choral Society were heard in Symphony Hall, under the baton of G. Wallace Woodworth. The soloist was Joseph Lautner, tenor, and through the generosity of seventy members of the Boston Symphony, an orchestral accompaniment of distinctly high order was offered the large chorus. Outstanding compositions on the program were Randall Thompson's *Fons Bandusiae* for mixed chorus, a cappella; Loeffler's setting of Psalm CXXXVII for women's voices, organ, harp, two flutes, and 'cello, with Messrs. Biggs, organist, B. Zighera, harpist, G. Laurent and G. Bladet, flutists, and A. Zighera, 'cellist; Robert Delaney's setting of John Brown's Song after Steven Vincent Benet; and Beethoven's *Eleigischer Gesang*, Op. 118, for mixed chorus and strings. The performance was an artistic success, and Messrs. Loeffler, Thompson and Delaney were the recipients of prolonged applause. Three composers present at one performance would place a mark of distinction upon any program.

Apollo Club Ends Season

The final concert of the Apollo Club, Thompson Stone, conductor, gave its patrons a tremendous amount of pleasure. The soloists were Mrs. Abbie Conley Rice, contralto; George Boynton, tenor; Irving Townsend, Jr., baritone, and Loriston Stockwell, bass, all club members. A solo quartet of club members consisted of Eugene Conley and Robert Gerling, tenors, and George Parke and Willis Goode, basses. Earl Weidner again was the efficient accompanist. The program contained works by Sullivan, Max Bruch, Gounod, Friml, Henschel and Wagner, the most pretentious being *The Vision of Sir Launfal* by Cadman.

On April 16, the People's Choral Union, Francis Findlay, conductor, gave

its annual spring concert, listing excerpts from *The Messiah*, *The Creation*, *Elijah*, the *Stabat Mater*, *St. Paul* and *Judas Maccabeus*. The soloists were Wilma Sohet, soprano; Rulon Robison, tenor; and Harry Newcombe, bass. Reginald Boardman was the piano accompanist and Leland Arnold was at the organ. The program was a pretentious one for this group, and it is to the credit of conductor and singers that the listener's interest was not allowed to flag.

Twenty-five years ago, the Mason & Hamlin Company offered to the New England Conservatory a grand piano to be won yearly by a student in competition. The judges throughout the ensuing years have been men of international renown as musicians, and many of the competing students have become known on both sides of the Atlantic. In commemoration of the twenty-fifth competition, the conservatory offered its friends an unusual concert on April 25, at which time the Conservatory Orchestra, under the direction of Wallace Goodrich, assisted the available former prize-winners in a program of works by Bach, Saint-Saëns, Mozart, Debussy, Liszt and Sinding.

Those participating in the event were Alice Rathburn Sweet, '22; George Auger Gibson, '24; Fanny Levis Friedlander, '16; Lucille Monaghan, '29; Elizabeth Travis Behnke, '25; Luise Bube Kruger, '27; Ruth Culbertson, '26; Florence Levy, '25; Gladys Elizabeth Gleason, '34; Gladys Frances Heathcock, '32; Shirley Baglev, '33; Martha Baird Allen, '17; Howard Goding, '15, and Jesús María Sanromá, '20; the list of names being given in the order of appearance on the program.

Recitals are Applauded

A recital of outstanding interest was given on April 12 by Fmy-Lou Biedenharn, contralto, at which time she duplicated her New York success as a concert singer.

In the Art Gallery of the Twentieth Century Club on April 17, Claude Jean Chiasson, pianist, and Louis Geoffrion, baritone, gave a recital, with Irene Mercier as accompanist. On the same evening Rosamond Chapin, soprano, gave a recital in Jordan Hall, to the accompaniments of Katherine Gravelin. Miss Chapin created a favorable impression.

The second of the Thursday Morning Musicales at the Hotel Ritz-Carlton was given on April 19, by Marguerite D'Alvarez, contralto, to the excellent accompaniments of Ned Hart. The program listed songs by Strauss, Erich Wolf, Chausson, Debussy and others. Mme. D'Alvarez won her audience through her genius at interpretation.

GRACE MAY STUTSMAN

Chatham Singers Give Concert at Pan-Hellenic Hotel

Eleanor Owens, director of music at the Scoville School for Girls, conducted a concert of the Chatham Singers in the ballroom of the Pan-Hellenic Hotel on April 26. The program featured folk songs from Czechoslovakia, Denmark, Italy, Germany, and America, collected and compiled by Helen Florence Botsford.

A.Y. Cornell Again Plans Summer School



Alfred Y. Cornell Will Direct His Summer School of Vocal Instruction Again at Round Lake, N. Y.

FOLLOWING the wholly successful presentation of opera last summer at his Summer School of Vocal Instruction at Round Lake, N. Y., Alfred Y. Cornell is making plans for its continu-

ance this year. The school will be in session from June 25 to Aug. 4.

Last year Aida was given by students of the school and was so well received that Mr. Cornell was prevailed upon by the community, of which he has for many years been a member each summer, to develop the operatic performances. Mme. Edith de Lys, noted operatic singer, who directed the opera class so successfully, will again be in charge. The opera class dates from July 2 to July 28. *La Bohème*, *Il Trovatore*, *Aida*, *Carmen* and *Pagliacci* are the operas planned.

To Give Weekly Recitals

The regular weekly recitals will again be features of the school, as will the normal courses for singers and singing teachers.

Nils Nelson will again act as accompanist and coach and Adelaide Louise Campbell, of Hollins College, Hollins, Va., will be Mr. Cornell's assistant in voice and diction.

Several Cornell pupils, who have recently distinguished themselves, are Verna Osborne, soprano, who made a successful song recital debut at Town Hall and continues her singing in leading hours on Station WOR, and Earl Waldo, baritone, soloist at the Fifth Avenue Presbyterian Church, New York and active on Station WEAF.

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JUNE 25 TO SEPTEMBER 25

The Manhattan Concert Fortnight

(Continued from page 14)

Bristol set for himself when he chose nineteen pieces all composed within recent times. That all the works presented were of equal interest cannot be said, but Mr. Bristol managed to contribute considerable variety both in tone and general atmosphere; and two "first times," Rhené-Baton's *Vielle Diligence* and Blair Fairchild's *Le Bateau* were worth while. Among other composers represented were Respighi, Ravel, Griffes, de Falla and Cowell.

One questions whether sustained excellence is possible with a list such as this. Certainly Mr. Bristol achieved a high level and maintained it for most of the evening.

Modern Works Presented by Pan American Association

Pan American Association of Composers, Albert Stoessel, conductor. Martha Graham, dancer, and her group. Chamber orchestra. Alvin Theatre, April 22, evening:

Four Casual Developments... Henry Cowell
Dorothy Bird, Sophie Maslow, Anna Sokolow
Ekstasis (Two Lyric Fragments)

A. Lehman Engel
Miss Graham
Three Dances from *La Guiblésse*
William Grant Still

Chamber Orchestra
Primitive Mysteries: Hymn to the Virgin;
Crucifixus; Hosanna... Louis Horst

Miss Graham and Group
Primitive Canticles: Ave; Salve
Hector Villa-Lobos

Miss Graham; Soprano Solo, Judith Litante
Hallowe'en; The Pond; Allegro Moderato
Charles Ives

Chamber Orchestra
Frenetic Rhythms (Three Dances of
Possession)... Wallingford Riegger

Miss Graham; Voice, Simon Rady
8 X Radio... Silvestre Revueltas

Chamber Orchestra
Integrale (Shapes of Ancestral Wonder)
Edgar Varèse

Miss Graham and Group

We are certainly going primitive as far as the modern dance and its accompanying music is concerned. At least, that is the single impression gained from attending this performance. Much of it was effective, and Miss Graham and her group fascinated their audience with their rhythmic delineations of a primitive art form. As for the dancing, it was satisfying in group interpretation in such numbers as *Primitive Mysteries*, *Primitive Canticles*, and *Integrale*. Miss Graham excelled in her *Frenetic Rhythms*. The music left a great deal to be desired.

Mr. Still's three dances were pleasantly inconsequential, depending on rhythmic interest only. Mr. Ives's brief bits were tolerable. His briefest interval, *The Pond*, suggested more promise than anything else. The audience expressed audible amusement at the rest. Mr. Stoessel managed well with the material with which he had to contend.

M.

Maria Safonoff and Julia Mery Gilli Give Russian Program

A program of works of Moussorgsky and Rimsky-Korsakoff, was given in Roerich Hall on the evening of April 24,



The Sittig Trio Gave Its Annual Concert in the New York Junior League Clubhouse

by Maria Safonoff, pianist, and Julia Mery Gilli, soprano. A talk on the two composers and their works was added by Earl Schrack.

Miss Safonoff contributed with success Moussorgsky's *Pictures at an Exhibition*, an arrangement by Strimer of *The Flight of the Bumble Bee* by Rimsky-Korsakoff, and Pierre Luboshutz's transcription of the Coronation Scene from Boris Godounoff.

Miss Gilli sang two arias from *The Snow Maiden*, and one each from *The Tsar's Bride* and *The Fair at Sorochinsk*, as well as songs by each of the composers.

Tollefsens and Jolliffe Give Benefit for Women's Philharmonic

The Tollefsen Trio, Augusta Tollefsen, pianist; Robert Thrane, cellist, and Carl Tollefsen, violinist, assisted by Norman Jolliffe, bass-baritone, gave a concert in Steinway Hall on the afternoon of April 25, for the benefit of the Women's Philharmonic Society of New York.

The instrumentalists began the program with a Trio in E by Mozart, giving a clear and well-proportioned reading. Mr. Jolliffe followed with a group which contained an aria from Verdi's *Don Carlos* and songs by Schubert, Wolf and Strauss. He sang with fine tone and superior interpretative sense. Mme. Tollefsen then played a group

of solos by Grieg, Debussy, Prokofieff, Liszt and herself. Mr. Jolliffe came next in works by Goetz, Homer, Johns and Koeneman, repeating his success of the first group, and the program closed with Tchaikovsky's *A Minor Trio*. N.

Johanna von Tiling Makes Debut

Johanna von Tiling, mezzo-soprano, made her New York debut in the Town Hall on the evening of April 25, with Coenraad V. Bos giving his admirable support at the piano.

No less a personage than Elena Gerhardt is said to have been Miss von Tiling's teacher and this fact may account, in a measure, for the interpretative ability, far above that of the average debutante, which the young artist displayed. The voice itself is one of fine quality and, for the most part, well produced though not quite as varied in color as might have been wished.

The program was exclusively in German and contained four groups by Schubert, Dvorak (the Gipsy Melodies in their entirety), Wolf and Strauss. In each case, Miss von Tiling eschewed to a large extent hackneyed songs. Schubert's *Der Stadt*, though a man's song, was well projected and Brahms's *Versagen* was a fine piece of interpretation. The well-known *Als die alte Mutter* was the best sung of the Dvorak songs; and Wolf's *Verborgeneheit*, though somewhat restrained, was also good.

An interested audience applauded with vigor throughout the evening. Y.

Rev. S. J. Diteljian Gives Piano Recital

The Rev. Stephen J. Diteljian, pastor of the Hungarian Catholic Church of Newark, N. J., appeared in a piano recital in Steinway Hall on the evening of April 26.

Careful and at times inspired musicianship was evident throughout the program. The Beethoven *Appassionata* was played with understanding but Chopin's *Fantaisie Impromptu* was taken hastily, more so even than usual. The pianist gave also an *Adagio* and *Sleds in the Snow*, of his own and pieces by Sauer, Liszt and MacDowell. N.

Tashamira Dances Again

Tashamira, a lithe young dancer seen several weeks ago, re-appeared in a program largely of the same creations, in the Little Theatre on the evening of April 26. In one dance she was assisted by William Hinkle, who was also seen in a solo.

As at her former appearance, Tashamira gave a clean-cut performance of her items. Personality added much and charming appearance, more. Emiliana de Zubeldia was at the piano in works of her own composing, and William Shawn in pieces by himself. Paul Creston and Everett Roudebush played for the other dances. D.

Compositions by Students of Goldmark Heard

A program of original chamber music compositions by students of the composition class of Rubin Goldmark was given at the Juilliard School of Music on the evening of April 27. The auditorium was well filled and the audience manifested much interest in the works presented.

Two sonatas were given, one for piano and 'cello by Dorothea N. Bestor, played by Caroline Gray, pianist, and Mildred Sanders, 'cellist, which revealed adherence to the longer melodic line of the Schumann period, and a work in the same form by H. Merrills Lewis for piano and violin, played by Irene Botts, pianist, and Joseph Knitzer, violinist, which betokened a more definite reaching forward in manner of expression. Between these stood Paul Nordoff's *Triptych* for voice based on three poems by Dryden, and sung by Alma Milstead, with Judith Sikorsky at the piano, which both in its melodic treatment of the text and its harmonic style indicated a marked individuality. A string quartet by Grace Krick Sanford, compact in workmanship, was played later by Frederick Buldrini, Paul Winter, Louise Rood and Mildred Sanders, and the list was completed with a suite for string orchestra by Herbert Haufrecht in which the five short movements were well contrasted in character and effectively orchestrated. This was played by the string orchestra of the Graduate School, with Edgar Schenckman conducting. C.

Rose Tomars Gives Intimate Recital

What was designated as an "intimate" recital was given by Rose Tomars, soprano, in Steinway Hall on the afternoon of



Arthur Judson Philips Conducted the Advertising Club Singers in Its Annual Concert at the Town Hall on May 1

April 29. Arthur Rosenstein was her excellent accompanist.

The program was confined exclusively to German songs, by Franz, Schubert, Wolf and Brahms, the last named being the *Zigeunerlieder* as well as a group of more familiar songs. Miss Tomars communicated the moods of her song well. The Brahms lieder were pleasantly projected and the Gipsy Songs had a really atmospheric performance. N.

Robert Crawford Gives Debut Recital

Robert Crawford, baritone. Harrison Potter, accompanist. Town Hall, April 30, evening:

Song of Momus to Mars... Dr. Boyce
There is a Lady... Bury
Thy Glorious Deeds, from Samson... Handel
Vergebliches Ständchen, O Tod, wie bitter,
Verrath... Brahms
Le Paon... Ravel
Tilbom, L'Ours, Les Canards, Les Cygnes,
Les Oies... Stravinsky
Chevaux de Bois... Debussy
Poppy Flower, Pagan Prayer, Revolt, Over
the Thames... Crawford
Ballad of the Bony Fiddler... Hammond
Leetle Bateese... O'Hara
A Farewell... Jde
The Lion, An Explanation of the Grass-
hopper, A Dirge for a Righteous Kitten,
The Mysterious Cat, Two Old Crows,
Gruenberg
Captain Stratton's Fancy... Taylor

Mr. Crawford, who had been heard in oratorio, made on this occasion his first

(Continued on page 31)

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ST. LOUIS EN FÊTE FOR OPENING OF AUDITORIUM

Festive Gaiety Marks First Operatic and Concert Programs Given in New Home Provided for City's Musical Enterprises

ST. LOUIS, Mo., May 5. — Coincident with the opening of the new Municipal Auditorium came the first regular grand opera season to be given in this city in a number of years. It has been made possible through the efforts of Guy Golterman, who with the assistance of the Grand Opera Committee headed by McMillan Lewis, assembled a group of internationally known stars for a series of five performances, together with an excellent chorus of one hundred and a large orchestra recruited from the ranks of the local symphony.

With a festive gaiety not seen here in years, the new Music Hall of the Auditorium received its official musical baptism with a most pretentious performance of *Aida* on April 14, with Elisabeth Rethberg and Giovanni Martinelli, as was reported in the last issue of *MUSICAL AMERICA*.

Mme. Rethberg and Mr. Martinelli repeated their triumphs on the evening of April 16 as Leonora and Manrico respectively in *Il Trovatore*, with Eleanor La Mance as Azucena, Maria Marceno as Inez, Claudio Frigerio as Count di Luna, Guido Guidi as Ferrando and Ludovico Oliviero as Ruiz. Gennaro Papi conducted the entire series.

Wednesday night, April 18, brought the double bill of *Pagliacci* and *Cavalleria Rusticana*. Emily Roosevelt essayed the roles of Santuzza and Nedda, thus proving her versatile art. The cast for *Cavalleria* also included Mario Chamlee as a splendid Turiddu, Helen Ornstein as Lola, Frederick Jenks as Alfio, and Florence Timmerhoff as Lucia. For *Pagliacci*, Mr. Martinelli made his final appearance locally as Canio, singing the *Vesti la Giubba* with such beauty and power as to bring shouts of "Bravo" from the multitude, and Mr. Frigerio made a most pronounced hit with his singing of the Prologue, in a very original costume. Mr. Oliviero as Beppe and Mr. Jenks as Silvio completed the cast. The chorus work was particularly fine.

Madama Butterfly, on the evening of April 21, was as finished a performance of the opera as has ever been seen here. Musically and scenically it was a masterpiece. Mr. Papi had the orchestra under perfect control and the principals acquitted themselves with much glory, especially Hizi Koyke as Cio-Cio-San and Mario Chamlee as Pinkerton. Their love-duet at the end of Act I was a thing of gripping sweetness and beauty. Mr. Frigerio gave a masterful portrayal of Sharpless and Ada Paggi made a fine Suzuki. Dorothea Lemoyne, of this city, made her operatic debut as Kate Pinkerton, and others in the cast were Mr. Oliviero, Wilfred Engelman and Louis D'Angelo.

The chorus work for these operas



Taylor
Crowds Gathered Before the New St. Louis Municipal Auditorium for the Dedication Ceremonies. At Right: Mayor Bernard F. Dieckman (Seated) and, from the Left, Giovanni Martinelli, Who Sang in the Opera Performances; James Durst, Manager of the Auditorium and Guy Golterman, Opera Impresario



Pierlow

has been under the direction of Attico Bernabini with Armando Agnini as stage manager.

The first great artist concert in the Music Hall took place on the evening of April 19 when Mischa Elman appeared as the second attraction of the Condon Series, managed by Oscar Condon. The success of this concert proved without a question of doubt the good acoustic qualities of the new hall and set at rest the qualms of many who had wondered about them. They were perfect in every part of the hall. Mr. Elman was in excellent form for sonatas by Handel (E Major) and Brahms (A Major) as well as the *Lalo Symphonie Espagnole*, a group of shorter pieces and several encores. He was ably accompanied by Emanuel Bay.

The Music Hall and four smaller halls were kept busy during the week of April 22 with many affairs that attracted large audiences. Margaret C. Byers presented in French, several scenes from *Carmen*. Blanche Bliss Lyons presented a recital featuring solo and ensemble numbers, Dorothy Dring Smutz School a piano recital and Metropolitan Church Foundation an evening of religious music and drama. Mrs. Frederick Nussbaum and her Melharmonic Club gave in a Flower Garden with forty-five performers, and David Earle a concert with eleven performers.

Other Events Attract

John Halk, violinist, assisted by Mrs. David Kriegshaber, pianist, gave his third and final sonata evening at the Park Plaza Hotel on April 24. Beethoven, Debussy and Brahms were on the program and a large audience manifested its hearty approval of the artists' interpretations.

Washington University's second annual invitational music tournament for high schools in Illinois and Missouri took place on April 20 and 21. Two thousand students participated and highest honors were awarded to Webster Groves, Mo., (a suburb of St. Louis). The affair was under the direction of Clay Ballew. An added attraction was a concert by the A Cappella Choir of the Northeast Missouri Teachers College of Kirksville, Mo., under the direction of Barrett Stout.

As a result of the campaign for new

members waged by the Women's Committee of the St. Louis Symphony, 1064 new season tickets, amounting to \$19,689, were sold.

SUSAN L. COST

GIVE NEW YORK PREMIERE OF UNION PACIFIC BALLET

Monte Carlo Ballet Russe Presents New Work by MacLeish and Nabokoff

After several showings in various other centres, Union Pacific, styled an American ballet, came to its New York premiere in the St. James Theatre on the evening of April 25, the beginning of a three-day run which closes the American tour of the Monte Carlo Ballet Russe. It formed the central and most interesting portion of a bill which also included *Les Sylphides* (music by Chopin) and *Dances from Borodin's Prince Igor*, previously given here by the troupe.

Detailed comment is not necessary, as the world premiere in Philadelphia on April 7 was reported in the last issue of *MUSICAL AMERICA*.

The work is genuinely entertaining, emphasizing the comic and humorous side of the historical tale, with only occasional flashes of satire and no attempt at deeper meanings.

Principals, including Leonide Massine—also the choreographer—who stopped the show with, and had to repeat, his insouciant eccentric dance in the bar-room scene; André Eglevsky, whose

opening dance as the Surveyor was splendidly done; Irina Baronova as the Lady-Gay, and David Lichine, picturesquely made up as the Chinese Foreman, were recalled many times.

Sets by Albert Johnson and costumes by Irene Sharaff also received the audience's approval. Efreim Kurtz conducted the sparkling score.

Emerson Whithorne Signs with Associated Music Publishers, Inc.

Emerson Whithorne has signed a contract with Associated Music Publishers, Inc., who will be agents for orchestral material of four of his works: *The First Symphony*, which had its premiere recently by the Cincinnati Symphony, Eugene Goossens conducting; *Moon Trail*, performed this winter for the first time under the baton of Serge Koussevitzky; *Violin Concerto, Op. 46*, and *Fandango*.

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Music of Merit for Concert and Teaching Appears in New Issues

H. Waldo Warner Writes Splendid New Chamber Works

H. Waldo Warner is one of the best of living British chamber music composers, as each new work by him in this department testifies. New now are his Moods, Op. 42 (a Theme and Variations in Seven Short Moods) and a Divertimento in D, Op. 45 for two violins and piano (New York: J. Fischer & Bro.)

This splendid musician, so well remembered in this country as the viola player of the London String Quartet when that organization made its American debut, belongs to the school that indulges in no eccentricities, but instead writes music that has genuine foundation in fact and accordingly a *raison d'être*. His Moods is one of the best works from his pen that has come our way. The score reveals not only a fine piece of writing in the announcement of the theme, but workmanship of the highest order in the execution of the variations. These are called by such names as "gracious," "puckish," "devotional," "hysterical," "amorous," and "conceited," each one a gem. They will require excellent playing. The work is dedicated to Dr. Frederic Bierhoff.

Equally fine is the Divertimento in D, written in olden style, opening with a Fuga, and a slow movement, an Aria of real beauty. Then comes a Corrente, a Sarabande, a Gavotte et Musette, a Pastorale and finally as rollicking a Rigaudon as any composer with a powdered wig ever penned. The polyphony in this Divertimento is of extraordinary clarity, the writing of a musician who deserves a place of high honor for his mastery. Thematically it is always interesting and the writing for the two violins is capital, both for the way in which the instruments are treated idiomatically, as one would expect from a string player composer, and in which they are set against the piano. The latter instrument has a big part, in no sense an accompaniment, but very much a third independent voice in the proceedings. Though suited for concert use, the parts are not so difficult as to bar the work to accomplished amateurs.

The limited literature for two violins and piano has not been enriched in a long time by so important and effective a work as this Divertimento. It is dedicated to Raymond Pitcairn.

Piano Pieces by Polowinkin, Young Russian, Have Charm

Tänze der Rätzel (Dances of the Puzzles) is the title of a set of five pieces by L. Polowinkin (Moscow: State Music Publishers. Sole Agents in America: Amkniga Corporation, New York.) Polowinkin is a new name to us, but one about which we will very likely hear more. These pieces, transcribed by the composer for piano, are obviously music for the stage, as a note on the copy states that the work is from the repertoire of the Moscow Children's Theatre. The pieces are Die Puppe (The Doll), a clever waltz, an Allegro moderato entitled Charlie Chaplin, very adroitly done, Die Ballerine (The Ballerina), a graceful Allegretto, Launen (Moods), fully exemplifying in tone its title and a bright Vivo movement, Marsch (March).

This is unquestionably music of lighter

stripe, written to accompany stage action, and for that purpose it would seem to have been fortunately conceived. As piano solo pieces, also, the set is very welcome, making us familiar with another gifted musician of the contemporary Russian school. The pieces are published in an album.

Albert Stoessel Writes Two Admirable Part Songs

Two compositions of real merit for three-part chorus of women's voices and piano are Albert Stoessel's Hymn to Diana and



H. Waldo Warner, Whose New Works, a Divertimento and Moods Show This Composer's Continued Mastery

It was a Lover and His Lass (Boston: C. C. Birchard & Co.). These were introduced with orchestra by the composer last October at the Worcester Festival, of which he is conductor, and received with much favor.

Mr. Stoessel's music is always refined, individual as to melodic and harmonic character and written with a thoroughly expert command of his materials. These part songs are no exceptions. They are free as to idiom, tinged with modernistic harmonies, and will appeal to those conductors who enjoy doing music that is neither conventional nor far fetched. To set It was a Lover and His Lass today is no easy achievement, but Mr. Stoessel has succeeded admirably in composing music for it that is characteristic of the poem and unlike other familiar settings. Both pieces will require technically skilled choruses to present them to advantage.

Interesting Music by Several Composers Issued in France

Two songs by René Rabey, the first Au Trot, the other La Chanson du Sabotier (Paris: Durand & Cie. Philadelphia: Elkan-Vogel Co., Inc.), represent this successful song composer pleasantly. They are melodious and nicely inflected, and are for medium voice. From the same publisher a neat bit is Les Moineaux by M. Cadier, for high voice, a light one preferably.

Five pieces for violoncello and piano by

Gérard Hekking reveal a nice, if not distinguished composing talent. It must be said for them (incidentally, too, for their composer who is a solo 'cellist) that they are very much better musically than most compositions by virtuosi of that instrument. The titles are Joueur mécanique, Menuet de l'Enfant, Danse Campagnarde, Danse pour les Sakharoff and, believe it or not, Menuet pour Casals. This, is, indeed, a new method, incorporating a dedication in the title. Written in the old style it is the best of the set, albeit they are one and all attractive enough in their way. They are concert pieces and so require good players.

Maurice Delage is represented by two piano pieces, one a Tempo di Habanera, entitled Rêves and an Allegro called Danse. They are full fledged concert pieces, difficult to play and belong to a set entitled Contrerimes. Modernistically inclined, they would be so much more engaging if they contained more in the way of musical ideas. How far these composers' technique outstrips their inspiration!

The same may be said of a Concerto No. 2 by Filip Lazar, Op. 19, which is issued with the orchestral part reduced for second piano. This is a concerto for piano and small orchestra dedicated to Marguerite Long. M. Lazar has gone modern with a vengeance since the days when he wrote a suite in the old style introduced to us by Mr. Koussevitzky, and the result is not a happy one. Rhythmically they are things to admire in this very artificial concerto. Beyond that, it says nothing that has not been said before, and better said. Highly derivative music, dry as a bone.

Teaching Material and Arrangements of Excellence

Piano material for teaching purposes is provided in Cuthbert Harris's Sixteenth Short Studies, issued in Schmidt's Educational Series (Boston: Arthur P. Schmidt Co.). The book deals with practice for looseness of fingers, lightness and facility, use of the pedals, wrist staccato and kindred matters. Special Studies for the Young Pianist by Cora W. Jenkins, appearing in the same series, proves to be a very satisfying work in elementary instruction.

Pianists, who enjoy playing duets, four hands, will welcome the excellent transcription made by Félix Fox of MacDowell's most popular album, Woodland Sketches. Mr. Fox has succeeded, without adding to or subtracting from MacDowell's original material, in making a capital four-hand duet of this work. The original title page has been retained, so that one recognizes it at once as the suite containing To a Wild Rose, by which it is best known. There is a Victor Staub En Valsant, arranged for two pianos, four hands by E. Parlow and an A. Louis Scarmolin piece for piano six hands, called The Music Box.

For the violin there is a book of first position melodies, called Tales the Giant Told by Kemp Stillings, with piano accompaniment, intended to present attractively the problems of bowing to beginners. An intelligently conceived and worked out book of thirty-one brief numbers, folk material, scales and some original tunes. Two brief violin pieces with piano accompaniment (for teaching) along very conventional lines, by Emile Gastelle are a Polish Dance and a Scène Bohème, the first in the first position, the latter first and third position.

In the song field we have a pleasant enough G. A. Grant-Schaefer song called Spring I live, published for high and low voices, showing this composer unaffected harmonically by the age he lives in and an excellent sacred song by T. Tertius Noble, a setting of O for a Closer Walk with God, founded on the Scottish tune Stracathro, for medium voice. A.

Briefer Mention

Part Songs Male Voices with Piano

Alsatian Carol. Arr. by E. J. Moeran from Cantiques de Strasbourg. A charming piece with mezzo-soprano, or baritone,

solo. The Song of the Saracens. By Leslie Woodgate, Op. 15. A James Elroy Flecker poem well set. Orchestral parts may be had. (Curwen.) The Violet. A good arrangement by G. Ackley Brower of Grieg's attractive song. America, the Beautiful. Arr. By Samuel A. Ward. Arr. by Arnold Hall. (Carl Fischer.) Cornish Fiddler's Song. English folk song arranged by Samuel Richards Gaines. A sure "hit" for program purposes in Mr. Gaines's idiomatic and effective transcription. He has similarly done the old Irish folk song The Well-Beloved, under the title, A County Clare Song. (J. Fischer.) Night is like a Gipsy Maiden. By Herbert Staveland Sammond. Conventional in style, but well written. (Gray.)

Unaccompanied Male Voices

The News frae Moidart. Lady Nairne's words and this stirring tune are here set by Alfred Whitehead in admirable fashion. (Galaxy.)

Three Part Women's Voices with Piano

Swinging Song. A melodic bit for girls' chorus by Esther Henrietta Goetz. Simple and effective. (Hathaway.) Miss Springtime. By Margaret Zender Beaulieu. One of those simple but nicely conceived joyous pieces, light in character, and finely climaxed for the end of a group. (Paul A. Schmitt.)

Unison Voices with Piano

God, Who Knowest The Things That Were. By Alan Burr. This is a splendid tune of noble line, to good words by Cyril Alington, dedicated to the Archbishop of Canterbury. (Galaxy.)

Unaccompanied Mixed Voices

Out of the Dusk, Faith. Two beautiful brief part songs by David Hugh Jones, revealing a definite creative quality and skill in choral writing. (Carl Fischer.) The First Love, The Lively Pair, My Sweetheart's Like Venus, The Mother-in-Law, O 'twas on a Monday Morning, White Summer Rose. Six Welsh Folk Songs, arranged by Gustav Holst with all the skill and charm of which this distinguished English composer is capable. (Curwen.)

Sacred

Mixed Voices with Organ

Benedictus es, Domine. By Percy Newton Cox. A worthy setting of this text. (Gray.)

Double Mixed Chorus

There Stand Those Halls on High (Stant Syon Atria). This famous chorus from Horatio Parker's Hora Novissima is now issued separately. (Gray.)

Unaccompanied Mixed Voices

Manger Hymn, or Twilight Song. By Henry S. Fry. The former title refers to a Christmas text, the latter to a text for general use, both being printed.

Four Ninefold Kyries. By Winifred Douglas. Three are unaccompanied, the fourth is with organ. Well done examples of this type of church music. (Gray.)

Two Part Women's Voices with Organ

Ave Regina, Ave Maria. By Henry Wardale. These are both sincerely expressed settings of their familiar Latin texts, with more than a little devotional feeling to recommend them. They are not difficult and are effectively written from the vocal standpoint. (Galaxy.)

Male Voices Unaccompanied

Crossing the Bar. By Will James. Another setting of Tennyson's poem, melodious and simple. Ave Verum. By Cyr de Brant. A motet of quality, the work of a composer of worthy musical ideas matched by fine technical ability. (Carl Fischer.)

Anthem with Organ

Give to our God Immortal Praise. Arr. by George Ross. A famous melody finely set, with distinguished writing to recommend it. (Carl Fischer.)

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Philadelphia Club Holds Jubilee

Twenty-fifth Anniversary Observed by Symphonic Ensemble—Curtis Institute Artists Conclude Chamber Series—Teachers Sponsor Organ Program

PHILADELPHIA, May 5. — The Symphony Club, founded and sponsored by Edwin A. Fleisher, gave its twenty-fifth anniversary concert on April 29 in the Academy of Music, which was crowded. William F. Happich conducted. The soloist was Josef Wissow, pianist. The program:

Concerto Grosso No. 24, in C.....Handel
On the Volga.....Ippolitoff-Ivanoff
Intermezzo No. 2, in G.....Kalinnikoff
Symphony No. 2, in B Minor.....Borodin
Concerto No. 1, in G Minor.....Mendelssohn
Mr. Wissow

Fantastic Dances.....Turina

Mr. Happich has been, for many years, instructor and director of the Symphony Club, the public-spirited function of which is to give free tuition and practice in ensemble and orchestra playing to talented musicians, regardless of age, color, creed or race. It has its own clubhouse and its own unexampled music library, from which the unusual items of the well-played program were chosen.

The first three works were performed by the Junior Orchestra. The last three, by the Senior Orchestra, had the co-operation of a number of alumni of the club, drawn from professional organizations. Seventy-three of these performers were listed in the program, including nineteen members of the Philadelphia Orchestra. The Volga composition, played for the first time in this city, was impressionistic. The Kalinnikoff, well-molded music, was as interesting as the rarely performed Borodin Symphony. The Turina dances, suffused with Spanish color, were respectively Exaltation, Dreams and Orgies, and had their first Philadelphia performance.

Mr. Wissow had played the Concerto at the first concert of the club. Superb technique and interpretation characterized his performance.

Schönberg Attends Chamber Concert

The series of free Sunday evening chamber music concerts in the Great Hall of the new Museum of Art on the Parkway, was concluded on April 29, with the sixth program of the sixth season. These events are made possible through the co-operation of Mrs. Mary Louise Curtis Bok, and the Curtis Institute of Music, from the artist-students of which the participants are selected. Dr. Louis Bailly, the artistic director, conducted Bach's Concerto, No. 3, for two violins with string accompaniment; the Introduction and Allegro for harp, flute, clarinet and string quartet by Ravel; and the string sextet, Verklärte Nacht, Schönberg.

Mr. and Mrs. Schönberg were present as Mrs. Bok's guests. The composer was introduced before the playing of the sextet and responded to enthusiastic applause from the audience of 2,500. The excellent performers were Charles Jaffe and James Bloom, violinists; Alvin Dinkin and Leonard Mogill, viola players; and Victor Gottlieb and Harry Gorodetzer, 'cellists.

The Ravel was beautifully played by Reva Reatha, harpist, a pupil of Carlos Salzedo. Associated in the fine accompaniment were Emil Opava, flutist; Leon Lester, clarinetist; Kily Matison, and Leon Zawisa, violinists; Virginia Majewski, viola player, and Harry Gorodetzer, 'cellist. In addition to Miss

Matison and Mr. Zawisa, the Bach participants were Abraham Berg and David Frisina, violinists; Walter Rudiger, viola player; and Samuel Mayes



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and Rowland Cresswell, 'cellists. Miss Matison and Mr. Berg were the proficient solo violinists.

Young Singers Give Recital

Virginia Kendrick, contralto, and Daniel Healy, tenor, were co-soloists at a recital on April 26 in the Auditorium of the Ethical Culture Society. Sarah Lewis accompanied. Each young artist exemplified ability in interpretation and command of vocal resources as adjuncts to good voices. Noteworthy were Miss Kendrick's singing of Mahler's Songs of a Wayfarer and an aria from The Creation sung by Mr. Healy. Together they gave La Dove Prende from The Magic Flute.

The Philadelphia Music Teachers Association, Edward Ellsworth Hips-

her, president, concluded its successful season on April 18 with An Evening with the Organ in the chapel of Girard College, enlisting the participation of the American Organ Players Club, the Pennsylvania Chapter of the American Guild of Organists, and the Camden Chapter of the National Association of Organists. A symposium of The Renaissance of the Organ was led by Senator Emerson Richards of Atlantic City, and J. B. Jamison, of Hartford. An appropriate organ program was contributed by Dr. Rollo F. Maitland, Uselma Clarke Smith and Dr. Henry S. Fry.

The Chicago Opera Company opened a season of popular-priced opera on April 25 in the Shubert Theatre.

W. R. MURPHY

Stokowski Concludes Quaker City Orchestra's Season

(Continued from page 11)

that sang in the Ninth Symphony the following night. This was the program:

Concerto Grosso in D Minor.....Vivaldi
Symphony in B Minor (Unfinished).....Schubert
Three Equalities for Four Trombones, Beethoven
Rhapsodie for Saxophone and Orchestra.....Debussy
Festival of the Workers.....Harl McDonald
The Evening Star, from Tannhäuser (Arranged for Trombone Solo).....Wagner
Community Singing
Liebesnacht, from Tristan und Isolde, Wagner-Stokowski

It was an occasion of vast enthusiasm. Mr. Stokowski commented on the music, and technical demonstrations of instruments were given by soloists. Expert playing was divulged by Charles Gusikoff in the Wagner aria, and by Lucien Caillet, the principal bass clarinetist, in the Debussy. In the Equality, Abraham Godlis, Paul Lotz and C. E. Gerhard joined Mr. Gusikoff. The symphony was one of the audience's own choosing at a previous voting. Mr. McDonald's tone poem, portions of which had been heard before, was given in full, the three movements, Procession of the Workers, Dance of the Workers and Exaltation of the Workers attaining a fine unity of impression.

W. R. MURPHY

Sylvan Levin Has Been Re-engaged to Conduct York Symphony Orchestra



Petersen

Sylvan Levin Will Again Conduct the York Symphony Next Season

YORK, PA., May 5.—The York Symphony, which closed its first season with a successful concert under Sylvan Levin in William Penn Senior High School on April 24, has re-engaged Mr. Levin for 1934-35.

The program also brought the appearance of Mr. Levin as soloist in Saint-Saëns's Piano Concerto in G Minor, and was played with technical facility and interpretative skill. Works heard were Schubert's Unfinished Symphony, Tchaikovsky's Nutcracker Suite, Strauss's Tales from the Vienna Woods and the Overture to William Tell. Mr. Levin was heartily applauded after the Concerto, and gave an encore, Schubert's Marche Militaire.

The orchestra maintains a high standard with a complete instrumentation. Administrative matters, even the choice of a conductor, are voted on by the players who give their services. Beginning the season without funds, the orchestra now has a surplus, and indications point to a well-subscribed series for next year.

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Chesterfield: Features three celebrated singers from the Metropolitan, Rosa Ponselle on Monday evenings, Nino Martini on Wednesdays and Grete Stueckgold on Saturdays. Has genuine merit; thus in the comparatively short time it has been on the air has attracted much attention. All three soloists much admired. The orchestra under André Kostelanetz is very capable. So is the choral ensemble. The latter suffers, however, as do the gifted conductor's arrangements, from trick effects. Mr. Kostelanetz overdoes things in his reharmonization and instrumentation. And the announcing rivals in banality anything on the air! The first few weeks were pretty bad, then they changed announcers, but didn't improve things.

Castoria: With Albert Spalding as star soloist and Conrad Thibault, baritone, this has been on the air since last October, giving much pleasure by virtue of Mr. Spalding's distinguished playing. Mr. Thibault's fine voice is employed on material of often questionable value. The orchestra, conducted by Don Voorhees, is a "snappy" one—too "snappy" to be suitable for the violinist's accompaniments. This is startlingly apparent when he plays—not often enough, we think—movements from concertos, a literature with which a dance leader like Voorhees is, to put it mildly, unfamiliar. Some day they may learn to engage real conductors, not popular music leaders, to preside over an orchestra—not a salon jazz band—for great soloists like Spalding.

Firestone: Sometimes it's Tibbett, sometimes Crooks. Both ornaments for any hour, anywhere, anytime. The leader of the orchestra is William M. Daly, "Bill" Daly to his friends, William Merrigan Daly to announcers! In his own field admirable, Mr. Daly is beyond his depth in such things as the Otello Credo, which Tibbett sang recently. Alois Havrilla continues as announcer—excellent.

Vince: Begun successfully last fall by John McCormack, John Charles Thomas now fills it with honor. His singing of a wide variety of songs is



André Kostelanetz, Who Conducts the Chesterfield Programs in Which Three Metropolitan Opera Stars Are Heard

alluring. But the sales talk is so naive as to be funny! Mr. Daly, having learned a lot about songs during the McCormack broadcasts, is still learning; at times he is singularly inflexible.

—Dial Turner

Richard Crooks Gives Song Recital in Charlotte, N. C.

CHARLOTTE, N. C., May 5.—Richard Crooks, tenor, and Frank LaForge, composer-pianist, were the attractions at the final concert of the Charlotte Community Concert Association on April 20. Arias by Handel were sung in the classical style and with perfect tone. There were excerpts from Die Schöne Müllerin by Schubert, Alfredo's aria from La Traviata and Le Réve from Mignon, beautifully sung. The final group included Mr. LaForge's Retrait.

Mr. LaForge played musically accompaniments and solos.

Hal D. Crain Gives Song Recital in Los Angeles

LOS ANGELES, May 5.—Hal D. Crain, baritone, gave a recital in the Beaux Arts Theatre on April 27, singing songs by Schubert, Schumann, Strauss, George Liebbling and Carpenter. Mr. Crain, who is MUSICAL AMERICA's representative in Los Angeles, won critical approval for his authoritative style and interpretations. In his English group, Warlock's setting of I Have Twelve Oxen, Milford's Elegy on the Death of a Mad Dog, and Kramer's I Have Seen Dawn, were well received. Lester Hodges accompanied.

Cyrena Van Gordon Entertains

Cyrena Van Gordon, contralto of the Metropolitan Opera, was a charming hostess in her New York home recently, her guests including many prominent personages in the world of music. A heartily applauded feature was the singing of Russell John, well-known and liked as an entertainer in society circles, in original songs in which he was his own accompanist.

Record Subscriptions Received by Boston Symphony

Boston, May 5.—Subscriptions amounting to \$102,741, nearly enough to cover this season's deficit, are announced by officials of the Boston Symphony. This is the largest sum ever received in one year by the orchestra.

Los Angeles Philharmonic Series Concludes with Notable Programs

Klemperer Gives Beethoven Ninth in Concerts Which Precede Closing Program Conducted by Lert — Oratorio Society Members Take Part—Recital Schedule Is Extensive

LOS ANGELES, May 5.—Following the last pair of concerts, the Los Angeles Philharmonic was conducted by Richard Lert in its closing program of the season on the afternoon of April 29, this event bringing to an end the fifteen-year period during which William A. Clark was solo sponsor of the orchestra.

The final pair of concerts brought a repetition of Beethoven's Ninth Symphony, the culmination of the Beethoven Cycle, and presented Otto Klemperer in the most favorable light in which he has yet been seen. A capacity audience was roused to fervid enthusiasm over the performance, in which 150 members of the Oratorio Society, John Smallman, conductor, took part; and glorious heights were reached under Mr. Klemperer's inspiring leadership. Soloists were Zaruhi Elmassian, Elizabeth Vermeulen, Hardesty Johnson and Tudor William. The Ninth was preceded by the Eighth Symphony.

At the thirteenth pair of orchestral concerts on April 5 and 6, Sylvain Noack, concertmaster, gave a superlative performance of the Brahms Violin Concerto, and Mr. Klemperer revealed the inmost beauties of the Franck Symphony. Blythe Taylor Burns, soprano, was soloist in the Sunday afternoon concert on April 15, singing Bach and Mozart arias.

The last but two of the Philharmonic concerts found the men in fine fettle in a Sibelius symphony and Beethoven's Leonore Overture No. 3. Ilya Bronson, first 'cellist, gave an artistic interpretation of Bloch's Schelomo.

Henry Svedrofsky, assistant conductor, was in charge of the Sunday afternoon concert on March 18. The novelty of the program was Sigurd Friederiksen's suite, Frescoes of the Five Ages, which proved to be a well-written work of individual musical ideas. The

composer is a member of the orchestra.

Yehudi Menuhin came for another recital in Shrine Auditorium, this time having the assistance of the Philharmonic under Klemperer and playing concertos by Mozart, Lalo and Beethoven. The young violinist showed deep musical insight, especially in the Beethoven. He won a tremendous ovation from a large audience and was given excellent assistance by the orchestra. The event was arranged through the Behymer offices.

The Woman's Symphony gave its only concert of the season in the Auditorium on April 13, achieving excellent results under the baton of Arthur Alexander. Devona Doxie was the soprano soloist.

Cadman's Sonata Featured

Charles Wakefield Cadman and Sol Cohen, violinist, were presented by Jack Glendower on March 20. The Hollywood Concert Hall was filled to capacity. Mr. Cadman's Sonata for piano and violin, dedicated to Mr. Cohen, was a feature; and the violinist played a group of his own compositions. Assisting in the program were Margaret Messer Morris, soprano, and Inez Jacobsen, pianist.

The Oratorio Society, John Smallman, conductor, did itself proud in Honegger's King David and in Thanatopsis by Scott Bradley at its spring concert on March 17. The Narrator in King David was Rabbi Edgar F. Maginn; soloists were Clemence Gifford, Hardesty Johnson and Frank Pursell. Mr. Bradley conducted Thanatopsis. The solo parts were taken by Blythe Taylor Burns, Miss Gifford, Mr. Johnson and Mr. Pursell.

L. E. Behymer arranged recent appearances of Amelita Galli-Curci and of Harald Kreutzberg and Ruth Page. It was the soprano's first concert here in four seasons. Familiar songs were on her program, in which she had the assistance of Homer Samuels, pianist, and Raymond Williams, flutist.

HAL D. CRAIN

In honor of the fiftieth anniversary of Reyer's opera, Sigurd, which had its premiere at the Théâtre de la Monnaie, Brussels, the work will be revived on the same stage in the near future.

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ORMANDY CONDUCTS BEETHOVEN'S NINTH

Minneapolis Symphony Season Is Concluded With Impressive Concerts

MINNEAPOLIS, May 5. — Concluding concerts given by the Minneapolis Symphony under Eugene Ormandy were impressive. The second of two programs in memory of the late Emil Oberhoffer, who organized the orchestra and was its first conductor, was heard on the evening of April 20 in Cyrus Northrup Memorial Auditorium, the program consisting of Beethoven's Eighth and Ninth symphonies.

A Brilliant Interpretation

Taking part were the Twin City Symphony Chorus, Rupert Sircom, chorus master, and the University Singers, Earle Killeen, director. Corinne Frank Bowen, Agnes Rast Snyder, Edmund D. Cronson and Berthold Busch were soloists. Mr. Ormandy gave a lucid and brilliant interpretation of the Ninth, in which all the participants won honors, and a graceful and charming reading of the Eighth.

The last concert of the orchestra's thirty-first season, on April 22, was also the seventeenth Sunday afternoon program and included a repetition of the Ninth Symphony with the same assisting musicians as before. The other work performed was Beethoven's Leonore Overture, No. 3. Enthusiasm ran high, the audience, of which Mrs. Annie Oberhoffer was a member, giving Mr. Ormandy and his associates prolonged applause.

Gabrilowitsch Appears as Guest

An appreciative audience welcomed Ossip Gabrilowitsch when, on April 15, he appeared as guest conductor of the sixteenth Sunday afternoon concert. His program was made up of Berlioz's Roman Carnival Overture, Beethoven's C Minor Symphony, Schubert's Unfinished and Les Préludes by Liszt. Mr. Gabrilowitsch's readings were dignified, musicianly and well-balanced. The audience showed its delight by giving him numerous recalls.

The fourth and final Young People's Concert, conducted by Mr. Ormandy, who explained the music, was a charming event. Works heard were the Overture to Mignon, the Scherzo from Schubert's C Major Symphony, Solveig's Song from the Second Peer Gynt Suite by Grieg and Le Carneval des Animaux by Saint-Saëns. The first movement of Mendelssohn's Violin Concerto was played by Jeanette Muralt, fourteen years old and winner of the contest for this honor held by the Twin City High School.

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Cleveland Students Score in Operas

CLEVELAND, May 5. — Rameau's Pygmalion and L'Épreuve Villageoise (The Village Test) by Grétry were produced by the opera and orchestra departments of the Cleveland Institute of Music before capacity audiences at the Cleveland Playhouse on April 15 and 16. Maurice Hewitt conducted. The performances were excellent, all the participants acquitting themselves with noteworthy credit.

Taking part in the Cleveland Institute's Production of Grétry's L'Épreuve Villageoise. From the Left: Reuben Caplin, Tille Schenker, Elizabeth Stoeckler, and Joseph Koutsky

capacity audiences at the Cleveland Playhouse on April 15 and 16. Maurice Hewitt conducted. The performances were excellent, all the participants acquitting themselves with noteworthy credit.

In Pygmalion the action was carried on by dancers, the singers standing at the side of the stage. Eleanor Frampton was responsible for the choreography and miming. Students in the principal roles were Tille Schenker, Angelica Mancini, Pauline Thesmacher, Jewel



Hewitt

Wicks and Elizabeth Stoeckler. Principal dancers were Margery Schneider, Tanya Rivin, Lucia Warner and Nadine Miles. In the Grétry work the chief singers were Elizabeth Stoeckler, Tille Schenker, Joseph Koutsky, Reuben Caplin and Dick Lewis.

PUPILS ENJOY LIFE IN NATIONAL CAMP

Musical Programs Supplemented with Healthful Athletic Activities

INTERLOCHEN, MICH., May 5. — The National Music Camp, which is under the direction of Joseph E. Maddy, is unique in many respects. Every student, and there are nearly 300 of them, comes year by year to learn about music. The program includes orchestra practice, private lessons, chorus work under T. P. Giddings and his assistants, band rehearsals and concerts. This year Mr. Maddy will give radio lessons, by means of which he has already contributed greatly to musical culture throughout the country.

In addition, health and normal athletic activities are stressed. The camp has a doctor, a registered nurse and a hospital to care for the health of the young musicians; and it is a common experience for students to gain steadily in their physical well-being during the summer.

Eminent conductors who have directed the orchestra are Ossip Gabrilowitsch, Henri Verbrugghen, Howard Hanson, Percy Grainger and Edgar Stillman-Kelley. The band has played under the batons of John Philip Sousa, Edwin Franko Goldman, Carl Busch and A. A. Harding. Sousa was a camp enthusiast. On one occasion he conducted before an audience of 9000, and the last march he ever composed was dedicated to Interlochen.

F. Melius Christiansen, director of the St. Olaf Choir, comes for two weeks, to conduct the chorus work. Earl V. Moore and Dr. John Finley Williamson, help to make the oratorio sung by the adult chorus a success. Among the

soloists one finds the names of Lois Johnson, Reinald Werrenrath, Arthur Kraft, Marcus Kellerman, Theodore Harrison, John Erskine, Guy Maier and Mr. Grainger.

In the orchestra, representatives from major symphonic bodies, such as the Cincinnati Symphony, the Cleveland Orchestra, the Detroit Symphony and the Rochester Philharmonic, teach in each department.

When concerts are broadcast, a nation-wide hook-up carries the music of the orchestra, band and choir to parents all over the country. Congratulatory telegrams and letters invariably pour in after these radio performances.

JEEMS BACHORN

AMATO CHEERED IN HIPPODROME OPERA

Singer Has Ovation as Scarpia In Tosca Given Under His Direction

The first performance of Puccini's Tosca this season by the Hippodrome National Opera on April 27 also signalized the initial appearance since last fall of Pasquale Amato as a singer in the company of which he is artistic director. The huge auditorium was the scene of a demonstration which reached proportions not often experienced in a New York theatre.

A sold-out house greeted Mr. Amato as Scarpia on his entrance in the first act and interrupted proceedings for some minutes. He was also given a genuine ovation at the end of both the first and the second acts. Mr. Amato's Scarpia from every standpoint is one of his very best, and at this performance he sang and acted it with dramatic finesse and sonority.

The title role was admirably sung by Vera Guerrini, and Giuseppe Radaelli was Mario; Giuseppe Bamboschek conducted.

Carmen on April 17 brought the first appearance here in opera of Louise Caselotti as the heroine. Miss Caselotti, who is a native of Bridgeport, Conn., was discovered by Mr. Amato singing in a cabaret. She made a good impression both vocally and histrionically. Messrs. Errolle and Royer and Miss Monroe filled the other important roles and Mr. Bamboschek conducted.

Romeo and Juliet was given for the first time on April 23. Lucy Monroe and Ralph Errolle were heard in the name parts, Edgar Allan as Mercutio and Herbert Gould as Friar Laurence. Eugene Plotnikoff conducted.

Leta May made an effective Rosina in the first Barber of Seville on April 24. Giuseppe Barsotti sang the Count and Nino Ruisi Basilio. Joseph Royer was the Figaro. Alberto Baccolini conducted.

Bellini's Norma was sung for the first time on May 1. Anna Leskaya was the Druid priestess and Bruna Castagna, Adalgisa. Mr. Radaelli appeared as Pollione and Nino Ruisi as Oroveso. Mr. Bamboschek conducted.

Other works heard included Faust, Carmen, Cavalleria Rusticana and Pagliacci, and Il Trovatore, twice each, Aida, Hansel und Gretel, Rigoletto, La Gioconda, La Traviata and a ballet divertissement.

Lazar S. Samoiloff Presents Students in Los Angeles

LOS ANGELES, May 5. — Lazar S. Samoiloff presented students in a song recital in the Biltmore Music Room on April 28, also giving a short talk on various aspects of singing. Among those heard were Bara Bach, Olga Dane, Anita Nuova, Bonita Fitz and Coleen Sword. H.D.C.

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Paulist Choristers and A Cappella Choir Give Annual Programs—Woman's Symphony Introduces Work by Hazel Felman, Resident Composer — Children's Choruses Heard

CHICAGO, May 5.—The Paulist Choristers of Chicago, under Father Eugene O'Malley, gave their annual concert in Orchestra Hall on April 26. The art of this choir is a perfect instrument for the interpretation of ecclesiastical music. Besides ancient examples there were Felix Borowski's *Oh Glorioso Virginum*, written especially for the choristers, and two motets by Rachmaninoff. Soloists were Walter Curran, George Lane, Billie Callahan and Frank Dunford.

The annual concert of Noble Cain's Chicago A Cappella Choir was one of the season's sensations at Orchestra Hall on April 19. The fine qualities of this unit were illustrated in music by Bach. The program also included compositions by Mr. Cain: *Take, Oh Take Those Lips Away*, by Edward C. Moore, *Chicago Tribune* critic; works by Felix Borowski; and an Irish folk song arranged by Don Malin.

Women Players Give Premiere

The annual benefit concert of the Woman's Symphony, Ebba Sundstrom, conductor, in Orchestra Hall on April 23, featured the first performance of *Good Morning America*, for orchestra, contralto solo and male chorus, by Hazel Felman of Chicago. The poem is by another Chicagoan, Carl Sanborn. The chorus speaks the most impressive lines, the orchestra providing a background of subdued dissonance. Mina Hager sang the solo effectively, and was heard in Frederick Stock's arrangement of Pergolesi's *Salve Regina*. Guy Maier and Lee Pattison delighted the audience with their playing of Mozart's *Concerto in E Flat* for two pianos. The orchestra gave Weber's *Overture*, the Haydn-Brahms *Variations* and Coleridge-Taylor's *Bamboula*.

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The Swedish Choral Club appeared at Orchestra Hall on April 18, presenting Max Bruch's *The Cross of Fire*. Harry T. Carlson, conducted. Soloists were Marian Clair, William Russell, and Raymond Koch.

The Monte Carlo Ballet Russe filled a nine-day engagement at the Auditorium, beginning April 14. The feature was the local premiere of *Union Pacific*.

The annual benefit of the Civic Music Association of Chicago was held in Orchestra Hall on April 29 by the combined Civic Music children's choruses under the direction of Marx E. Oberndorfer and the Civic Orchestra of Chicago, Eric DeLamarter, conductor. The children sang folk songs orchestrated by Mr. Oberndorfer and George Rathbone's cantata, *The Singing Leaves*. Mr. DeLamarter gave Frederick Stock's arrangement of the *Adagio* from Bach's *A Minor Violin Sonata* in memory of the late Augustus S. Peabody, president of the Civic Music Association, and his arrangement of the *Overture* to Rameau's *Dardanus*. Albert Goldberg and Adelbert Hughes conducted works by Bach and Mendelssohn.

The season's first concert of the Young American Artists' Series under the direction of Jessie B. Hall was given by Addison Jones, pianist, at Curtis Hall on April 25.

Charlotte Durkee, 'cellist, Leonard Balsomo, tenor, and Burton Lawrence, organist, were heard in Kimball Hall on April 24 as winners of contests held by the Society of American Musicians.

Cecilia Carter, interpreter of spirituals, was assisted by Gertrude Smith Jackson, pianist and organist, in Kimball Hall on April 30.

Benedict Saxe, gifted young Chicago pianist, gave a recital at Kimball Hall on April 26. His playing was brilliant and individual.

The DePaul Quintet, Edward Gradman, Leon Stein, Maurice Agres, Leonard Krupnick and Rose Saron, gave very admirable performances of quintets by Brahms and Franck in DePaul Little Theatre on April 24. The next evening the Franck Quintet was played as a prelude to *The Secret of Suzanne* in a sprightly performance by Ray Olech, Joan Arthur and Norman Gottschalk. The opera was directed by Arthur C. Becker.

E. J. Cordon, for many years organist at St. Ambrose's Church, has been appointed organist and choirmaster of old St. Patrick's Church to succeed the late Dr. J. Lewis Browne.

MARGIE A. McLEOD

TENNESSEE CLUBS MEET

Annual Convention Held in Chattanooga —Recitals Given

CHATTANOOGA, TENN., May 5.—Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, was the guest of honor at the annual convention of the Tennessee Federation of Music Clubs, held here from April 18 to 21. Mrs. Jardine addressed an open meeting. Mrs. L. L. Gamble of Nashville, president of the Tennessee Federation, presided at the sessions. Mrs. Charles M. Willingham of Chattanooga was chairman of arrangements.

A feature of the convention was the piano recital by Marguerite Melville Lisniewska, a faculty member of the Cincinnati Conservatory, in Patten Chapel, University of Chattanooga.

O. E. Robinson Will Teach School Music in Chicago Conservatory



O. E. Robinson Is Appointed Director of School Music in the Chicago Conservatory

CHICAGO, May 5.—The engagement of O. E. Robinson, eminent public school music educator, as director of the department of public school music, is announced by the Chicago Conservatory, of which Loro Gooch is president. He will enter on his new duties with the beginning of the season's third summer session on Aug. 6.

An educator of wide experience, Mr. Robinson will have the assistance of an able corps of teachers.

Concerts in Boston

(Continued from page 4)

Respighi works were accorded Dr. Koussevitzky's usual care in presentation.

For the concerts on April 13 and 14, Dr. Koussevitzky gave the following list:

Music to Egmont.....Beethoven
Soprano, Olga Averino
Reader, Richard Hale
Symphony No. 2, in E Minor,
Randall Thompson
(First Performance at These Concerts)
Sept. 11s sont sept, Incantation for Tenor,
Chorus and Orchestra, Op. 30..Prokofiev
Soloist, Charles Stratton
The Rio Grande, for Chorus, Orchestra and
Solo Piano.....Lambert
Piano Soloist, Jesús María Sanromá
Contralto Soloist, Marie Murray
Polovetsian Dances from Prince Igor. Borodin
Chorus from the Cecilia Society
Arthur Fiedler, Conductor

The overture and incidental music to Egmont (with voice and reader) have now been served to the Tuesday, Friday and Saturday patrons, thus it scarcely seems necessary to comment further upon the performance at this time, except to say that it was entirely satisfactory.

We are informed that Mr. Thompson's Symphony is scheduled for performance by Sir Hamilton Harty in London this season. Bostonians found it interesting chiefly for the things which were omitted. It is noteworthy that Mr. Thompson does not bedazzle us with dissonance in order that we may disregard a paucity in thematic inventiveness. He has a sensitive feeling for melody and is not above revealing his ideas in a clear, logical manner.

The Incantation was performed at these concerts in 1926, at which time it was given two hearings at each program. The same chorus and soloist

took part at that time, and it is significant that the work continues to be of interest. It came to an impressive performance at this pair of concerts. The remainder of the program received the stamp of approval from the listeners.

Beethoven's Ninth Performed

The completion of the Beethoven Cycle undertaken for the enjoyment of the Tuesday afternoon patrons, marked one of the highlights of the season. For the program of April 17, Dr. Koussevitzky listed the *Leonore Overture* No. 3, and the Ninth Symphony. For choral singers, he called to his assistance the Bach Cantata Club, Mrs. Langdon Warner, conductor. The solo voices were those of Olga Averino, Nevada Van der Veer, Dan Gridley and David Blair McClosky. Both *Overture* and *Symphony* were received with great enthusiasm.

GRACE MAY STUTSMAN

INAUGURATE MUSIC COURSE

Edward Johnson and Edgar Schofield to Direct Ontario Session

The University of Western Ontario, in London, Ont., will inaugurate this summer a course in vocal music under the honorary direction of Edward Johnson, tenor of the Metropolitan Opera, New York. The classes will be taught by Edgar Schofield, New York singing teacher.

In connection with the department of physical education, special courses in dancing will be given by Mrs. Schofield, formerly Alice Marvin, who is a pupil of Fokine and Mordkin. There will be a beginners' and an advanced course.

New York College of Music Offers Scholarships

The New York College of Music has arranged its fifty-sixth annual series of auditions for scholarships in voice, piano, violin, cello, harp, organ and composition. Twenty-eight scholarships will be awarded. Preliminary auditions will be held in May and June. Application blanks, obtainable from the secretary of the New York College of Music, 114 East Eighty-fifth Street, should be filed by May 15.

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Concerts in New York

(Continued from page 24)

appearance as a recital artist. The program was well contrasted and much of it was well sung. The early works had definite style and were delivered with excellent tone. The whimsical *Histoires pour Enfants* of Stravinsky and Gruenberg's settings of Vachel Lindsay's entertaining *Animals and Insects*, were all given with infectious humor. Chester Ide's *A Farewell*, sung for the first time anywhere, was well received. Deems Taylor's song made an effective closing piece.

Arthur Judson Philips Leads Advertising Club Singers

What must be considered the best it has given to date was the annual concert by the Advertising Club Singers, Arthur Judson Philips, conductor, at the Town Hall on May 1, when they were assisted by Rhoda Arnold, soprano, and Harry Anderton, pianist.

In a box were Mayor Fiorello H. La Guardia and Mrs. La Guardia and Grover A. Whalen, the audience rising, at the request of George H. Gilsow, president of the club, to greet the mayor, who, at the close of the concert, spoke in high praise of the club's performance.

Mr. Philips's skill in training his singers was again evidenced in the admirable tonal quality revealed, the observance of niceties of ensemble and the intelligent and always appropriate interpretations of the music offered. There were many lighter numbers, such as *Marching along Together*, the Chorus of the Peers from Sullivan's *Iolanthe*, the old Irish, *The Rose of Tralee*, and two excellent Keith McCleod arrangements, the Negro, *Row after Row* and the old minstrel tune, *The Yaller Girl that Winked at Me*, all finely sung. Three beautiful Welsh folk songs (A. T. Davison arrangements), H. Alexander Matthews's *Music when Soft Voices Die*, Nevin's *Venetian Love Song*, Jungst's *The Scissors Grinder* and Herbert's *Italian Street Song* completed the list, plus a "first time," *Brown Sugar* by Mr. Anderton, in popular style, written for the club and sung in manuscript. The final piece, A. Walter Kramer's *The Great Awakening*, with the composer at the piano, was redemanded, as was the Herbert favorite.

Miss Arnold not only sang the solo in the Herbert song brilliantly, but scored in a group of songs by Sibella, Marx, Maduro and Mana-Zucca, in which she disclosed her beautiful lyrical voice, perfect enunciation and charm of manner, winning an encore. In Debussy's *The Enchanted Cathedral* and Gardens in the Rain and the Glinka-Balakireff *The Lark*, Mr. Anderton was cordially applauded and obliged to add an extra, Chopin's *Valse in G Flat*. He was called on by the conductor to bow from his seat in the auditorium after his composition.

George Todd was the able accompanist for the club and Miss Arnold presided at the organ in the Kramer composition.

Down Town Glee Club Concert

The Down Town Glee Club, Channing Lefebvre, conductor, with Grete Stueckgold, soprano of the Metropolitan, as soloist, gave its final concert of the season

in Carnegie Hall on the evening of May 2. The program opened with pre-classic and folk works. Parker's *The Leap* of Roushan Beg, with Victor Edmunds as soloist, was effectively given. Seven caricatures by Mr. Lefebvre, showing how classic and modern composers would have treated a short theme, were highly entertaining. Mr. Edmunds, Arthur Schwartz and George Mead sang incidental solos. Joseph Wagner's *David Jazz* and a group of folk songs completed the program.

Mme. Stueckgold sang Agathe's aria from *Der Freischütz* and a group of Schubert songs with exquisite art. George Mead, assistant conductor, accompanied the club and Harold Friedell was at the organ. Celius Dougherty accompanied Mme. Stueckgold.

Sittig Trio Gives Spring Concert

The Sittig Trio—Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano—gave its spring concert in the Junior League Auditorium on the afternoon of May 3. The list included a trio by Valentini in G, one by Mozart in the same tonality, Grieg's C Minor Sonata for violin and piano and a Trio in F by Gade. From the technical point of view, the ensemble was excellent throughout. The Grieg Sonata was finely done and was applauded with vigor. The Gade work, not known to the reviewer was interesting to hear, being very beautifully performed.

GUSTAVO CARRASCO, tenor. PARLO MIQUEL, pianist. Barbizon, April 22, afternoon. Arias from *L'Africaine* and *Lohengrin*, songs in Italian, French and English and an all-Spanish group. Piano pieces by Schubert-Tausig, Godowsky and de Falla.

HELEN LANIER, soprano. HAZEL GRIGGS, pianist. Barbizon, April 24, evening. Program of French music, early and modern, from Rameau to Honegger.

ARCO STRING QUARTET, Theo Katz and George Kast, violins; Victor Witz, viola, and Youry Bilstin, cello. Barbizon, April 29, evening. Quartets by Dittersdorf in E Flat, Haydn in E, and Beethoven in G.

LUDVIG JUHT, contrabassist. Vladimir Padwa, accompanist. Barbizon, May 1, evening. Concerto and two smaller works by Koussevitzky, a Sonata by Eccles and works by Bach, Couperin, Padwa and Sarasate.

Concert of Harmati Compositions Given at Arts Club

A concert of works by Sandor Harmati was given at the National Arts Club on the evening of April 18 by Ethyl Hayden, soprano; Mrs. Lucie Bigelow Rosen, thereminist; Jacques Gordon, violinist, and the Jacques Gordon String Quartet.

The program began with a Scherzo for string quartet, an agreeable work, well played. Miss Hayden then sang five songs, achieving particular success with *Seashell*, a setting of Amy Lowell's poem, and *Rain in the Night*, the text by Sara Teasdale. Miss Hayden's singing was of unusual merit.

Following the song group, Mr. Gordon played two solos, *Strumming to the Moon* and *Caprice*, and Mrs. Rosen played a piece entitled *Illusion*. The program concluded with Mr. Harmati's Second Quartet. Inez Carroll was Miss Hayden's accompanist. Mr. Harmati gave a short talk on American music.

Matinee Musicale Presents Artists in Joint Recital

The New York Matinee Musicale, Rosalie Heller Klein, founder-president, presented Robertina Robertson, contralto, and Hunter Sawyer, tenor, in a joint recital in Aeolian Hall on the afternoon of April 28. Miss Robertson sang arias from Gluck's *Orfeo*, Saint-Saëns's *Samson* and Delilah and Cadman's *Shanewis*. Mr. Sawyer was heard in an aria from Handel's *Semele* and in songs by Mozart, Rogers, Wolf, Jensen, Branscombe and Curran. The two artists gave the duet from the final scene of *Il Trovatore* as a closing number. Bertha Van den Berg accompanied Mr. Sawyer, and Charles Haubiel Miss Robertson.

In Schools and Studios

Adelaide Gescheidt Holds Conference

A conference class was held by Adelaide Gescheidt in her studio on April 21. The conference consisted in an open discussion of Miss Gescheidt's principles of voice production and demonstrations by various pupils of her system of normal and natural development of the voice. An hour of song was given by Lotte Keitel and Wilanna Miles, sopranos, and Harold Walker and George Sharp, baritones. Miss Keitel sang effectively a group by Brahms. Miss Miles offered a group by Handel, Schubert and Rummel. Mr. Walker was heard in songs by Handel, Wilson, Purcell and La Forge, and Mr. Sharp in works by Torelli, Wolf, and Strauss. Betty Schuleen was accompanist.

Claude Warford Presents Studio Opera

Claude Warford is featuring an operatic review in his studio theatre as a spring festival. Singers taking part include Helen Herslow, Esther Lord, Madeleine Mapes, Marion Callan, Jacqueline Tompkins and Betty Wiltbank, sopranos; Jean Partridge and Marion Wolcott, contraltos; Victor Austin, tenor; Feodor Bareza and John Gaunt, baritones, and George Templeton, bass.

Artist pupils of Mr. Warford appearing in current productions are William Hain, tenor, in *Roberta*; Allan Jones, tenor, with Maria Jeritza in *Annina*, and Edgar Allan, baritone, with the Hippodrome Opera.

LaForge-Berumen Pupils Heard

The weekly radio program by the LaForge-Berumen Studios was broadcast on April 18 by Leonora Bonin, soprano; Lewis Wills, pianist, and Frank La Forge, composer-pianist. Miss Bonin sang groups by Franz and Wagner, and Mr. Wills played two groups by Schubert. Frank La Forge accompanied. On April 25, Marie Mulcahy, soprano; Evelyn White, pianist, and Harold Dart, accompanist, were heard. Miss Mulcahy gave arias and songs in Italian and English. Miss White's playing of Debussy's *Engulfed Cathedral* was particularly impressive.

Gerald Mirate, pianist, artist-pupil of Ernesto Berumen, appeared with the Schenectady Choral Society on April 5.

Edgar Schofield Pupil Gives Recital

Arthur Bailey, tenor, pupil of Edgar Schofield, gave a recital in the concert hall of Christodora House, assisted by Francis Moore, pianist, on April 22 for the benefit of the music school. Mr. Bailey proved his mettle in *Sound an Alarm* from Judas Maccabeus, and in songs by Rachmaninoff, Hageman, Bantock and Branscombe, all sung with good style and expression. Mr. Moore played the Bach-Tausig *Toccata* and

Fugue in D Minor and the Gluck-Saint-Saëns *Caprice* with authority and clarity, plus an agreeable tone and fine taste.

Edward Johnson, tenor of the Metropolitan Opera, made a brief address.

Kate S. Chittenden Gives Studio Program of Ensemble Music

An interesting program of ensemble music was given in the studio of Kate S. Chittenden on April 23. Soloists were Dorothy Leach Stanton, pianist; Sallie Possell, flutist, and Hugo Fiorato, violinist. The ensemble included Florence Hubbard and Elizabeth Lester, pianists; Karsten Stapelfeldt, violinist; Em Smith, viola player, and Paul Debourg, cellist. The program contained works by Schubert, Debussy, Gluck and Bach.

An evening of sonatas for violin and piano was given on April 13 by Nicoline Zedeler-Mix, violin, and Annabelle Wood, piano.

Angela Diller to Conduct Summer Course

Angela Diller will conduct a summer course at the Diller-Quaile School of Music, from June 27 through July 18. The sessions will be devoted to creative work and sight playing, teaching material and methods; music appreciation and analysis.

New York University Orchestral Society Gives Concert

The Symphonic Orchestral Society of the School of Education of New York University gave a concert on April 19, under the baton of Dr. John Warren Erb in the University Auditorium. The program included the Overture to *Iphigenia in Aulis* by Gluck; Beethoven's Fifth Symphony; and Grieg's Piano Concerto with Alberto Masiello, a student at the university, as soloist.

Roeder Pupil Plays in Steinway Hall

Doris Frerichs, pianist, pupil of Carl M. Roeder, gave a successful recital in Steinway Hall on the evening of May 4, playing works by Scarlatti, Liszt, Beethoven, Schumann and Chopin and modern composers.

Carson Singers Give Persian Garden in Tulsa

TULSA, OKLA., May 5.—The cycle, *In a Persian Garden*, was given by eight students of Robert Boice Carson on April 16 in the Unitarian Church. In addition to other concerted numbers, John and Fay Tompkins sang a duet from *Romeo and Juliet*. Frances Wellmon Anderson accompanied.

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CINCINNATI FORCES END THEIR SERIES

Bakaleinikoff Conducts Request Program—Concerts Given by Ensembles

CINCINNATI, May 5.—Due to the illness of Eugene Goossens, conductor of the Cincinnati Symphony, the final concerts of the season were conducted by Vladimir Bakaleinikoff, assistant conductor. The request program, played in Emery Auditorium on Friday afternoon, April 20, and Saturday evening, April 21, was as follows:

Overture to The Marriage of Figaro. Mozart
Variations on a Theme by Haydn. Brahms
Symphony No. 2, in D. Beethoven
Symphony No. 4, in F Minor. Tchaikovsky

It was the first time this year that Mr. Bakaleinikoff had conducted one of the major orchestral concerts, and he was more than cordially received by both the matinee and evening audiences. The work of the orchestra was of exceedingly high merit throughout the program, which culminated, as it was almost inevitable that it should, in a tremendously effective performance of the Tchaikovsky Symphony.

In the program book, the Symphony Association has announced that sixteen pairs of concerts will be given again next year, with the same scale of prices for season tickets, a price lower than in past years. Soloists will be engaged for at least half of the total number of concerts. Announcement was also made that the average paid attendance at concerts this year had been the largest in the history of the orchestra.

On April 19 the Orpheus Club, under the direction of Thomas James Kelly, gave its third and final concert of the season with Florence Macbeth as soloist. The club sang with its customary polished style and beauty of tone. Its most noteworthy effort was the singing of Bruch's War Song of the Monks, written for double chorus. Miss Macbeth was heard in a group of French songs, also singing Caro Nome from Rigoletto and a special arrangement for solo voice and choir by Dr. Kelly of The Lost Chord.

Still another terminal season concert was given when the Cincinnati Wind Ensemble was heard earlier in the month. Music presented included

Nebraska Musicians Hear Noted Soloist with Hastings Symphony



Tribune Photocraft

The Hastings Symphony's Guest Soloist At a Recent Concert Was Scipione Guidi, Seen At the Left. Frank Noyes, Conductor, Stands At the Right

HASTINGS, NEB., May 5.—In the second concert of its ninth season, the Hastings Symphony, conducted by Frank Noyes, had Scipione Guidi, concertmaster and assistant conductor of the St. Louis Symphony, as guest soloist. The program, given in the Auditorium on April 4, was applauded with particular enthusiasm by an audience which derived great pleasure from the orchestra's notable performance and the polished art of the soloist.

Appearing after the Overture to William Tell had opened the program, Mr. Guidi was heard in an authentic read-

ing of the Mendelssohn Concerto, in which the warmth of his tone, the clarity of his harmonics and an eloquent expression were such as only a virtuoso could have achieved. Mr. Guidi's next contribution consisted of three shorter works—Beethoven's Romance in F; Sarasate's Malagueña; and Nigun, from Baal Shem, by Bloch. Again the response of his audience was instantaneous. Ralph Robbins was at the piano.

The concert ended with a colorful presentation of Bizet's L'Arlésienne Suite, No. 1, showing again the results of excellent direction.

Anna Graham Harris Leads Final Hackensack Chorus Event

HACKENSACK, N. J., May 5.—The season's final concert of the Hackensack Woman's Chorus, Anna Graham Harris, conductor, was given at the Woman's Club on April 24 before a large audience. Miss Harris's well-trained singers were applauded in a variety of compositions, including many American works. Notable among these were Annabel Morris Buchanan's folk piece, Come All Ye Fair and Tender Ladies and Marshall Kernochan's imaginative, The Sleep of Summer.

Much favor was also shown several transcriptions, the conductor's own charming one of Schumann's Ladybird, A. Walter Kramer's old German Minnelied, Henry P. Cross's Sylvia Dances (the Valse Lente from Delibes's Sylvia) and others by Victor Harris, Harry Gilbert, Kurt Schindler and John E. West. Messrs. Kernochan, Cross and Kramer, who were present, were called on to bow. The incidental solos were ably sung by Leonie Jacoby and Esther De Mott. Carmela Ippolito, violinist, the evening's soloist, was heard in works by Bach-Kreisler, Bridge, Moszkowski, Pugnani-Kreisler, Schabert-Wilhelmj, Valdez and Kreisler and given a hearty reception, being obliged to add encores after both her groups. The able accompanist for chorus and soloist was Edward Hart.

Franz Trefzger Is Soloist with Columbia Chorus

Franz Trefzger was the tenor soloist in a performance of Handel's Samson given by the Columbia University Chorus, under the direction of Walter Henry Hall, on April 30, achieving marked success.

CLEVELAND ARTISTS GIVE NOVEL MUSIC

New Quartet by Shepherd and Joseph Wagner's David Jazz Are Heard

CLEVELAND, May 5.—Arthur Shepherd's recently completed String Quartet in E Minor had its first performance in Severance Chamber Music Hall on April 26, at the concluding concert in the series by the Cleveland String Quartet, made up of Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez. The program also contained Schumann's Piano Quintet, given with the assistance of Beryl Rubinstein, and a Haydn quartet.

The ideas in Mr. Shepherd's work are logically marshalled, and are expressed with his customary vigor and technical resourcefulness. The slow movement met with the most instant approval from the audience, perhaps because of its clear singing quality. The music is concluded with agreeable conviction.

The Cleveland Quartet gave the first local hearing of Dohnanyi's Quintet on April 13, with the assistance of Arthur Loesser in the piano part. The program also had music by Mozart, Reger, Casella and Tchaikovsky.

Rubinstein Leads Singers Club

The Singers Club, directed by Beryl Rubinstein, gave a concert in Masonic Hall on April 10, singing music by Palestrina, Beethoven, Scarlatti and Coleridge-Taylor, and an ambitious work, Two Angels, by W. Franke Harling. The program concluded with a novelty, David Jazz, a setting by Joseph F. Wagner of Ted Robinson's version of a Bible tale in Negro dialect. A small jazz orchestra was made up of pupils of the Cleveland Institute of Music. Nelson Eddy, guest soloist, sang lieder and English lyrics and was persuaded by his delighted audience to add many extras.

The Bach Chorus of Cleveland, under F. Winfried Strieter, sang the Mass in B Minor in Severance Hall on April 29. Soloists were Christine Gunlangson, Lila Robeson, T. Morgan Philips and John O. Samuel. Ruth Schauer was the organist; Estella Woehrman the pianist, and Karl F. Grossman, violinist. Mr. Strieter deserves all praise for keeping his singers together through more than a decade, to give occasional performances of celebrated works.

Dance recitals were provided for the national meeting in Cleveland in the week of April 15 of the American Physical Education Association. At Severance Hall on April 19 the Cleveland Pi Beta Phi Alumnae Club presented Doris Humphrey and Charles Weidman, with Pauline Lawrence and Vivian Fine as accompanists, and the string ensemble of Homer Schmitt taking part. On April 20 the department of physical education of Western Reserve University presented Ted Shawn and an ensemble of men dancers in the little theatre of Public Auditorium.

ERNESTINE ALDERSON

Orchestral Society of New York University Gives Concert

The Orchestral Society of New York University, John Warren Erb, conductor, assisted by Frank Stewart Adams, organist, gave a concert in the Wanamaker Auditorium on the afternoon of May 5. The orchestra played works by Gluck and Handel. Mr. Adams was heard in music by Bach, Elgar, Dupré and others.

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Orchestral Concerts

(Continued from page 10)

soloists, orchestra and chorus its fullest appreciation, almost to the cheering point. The Lohengrin preludes, not recently heard from Mr. Toscanini and the voluptuous music from the Venusberg served, although eminently satisfactory in themselves, rather as preliminaries for the after-intermission portion.

In the Parsifal—the entire third act with the exception of the measures following the prelude until Gurnemanz takes up his song—the authority and deep reverence of the conductor for this score were always evident. It was a glowing projection, its vitality permeating even the quieter moments. The orchestral tone was at most times splendid, and nothing but praise can be found for the intensely stirring choral singing.

All three soloists added to the impressiveness of the occasion: Mr. List, as Gurnemanz, by his rich and powerful voice and great dignity of presentation; Mr. Bonelli by his dramatic, warm-voiced and impassioned singing of the agonies of Amfortas, and Mr. Clemens by his noble portrayal of Parsifal's measures. Applause at the end was a combination of reverence and enthusiasm, with the latter gaining the ascendancy as the performers bowed again and again. Q.

National Orchestral Association Gives Closing Concert

National Orchestral Association, Leon Barzin, conductor. Soloist, Mischa Levitzki, pianist. Carnegie Hall, April 24, evening:

Overture to The Marriage of Figaro.....Mozart
Concerto No. 3, in C Minor.....Beethoven
Mr. Levitzki
Ein Heldenleben.....Strauss

This was the eighth and last concert of the association's season and was heard by a capacity audience. The playing of the orchestra was, for the most part, very good in spite of some unsteady places in the Strauss. The tone was generally to be admired throughout.

Mr. Levitzki gave an impressive performance of the Concerto, playing a cadenza of his own composing. The Allegro was beautifully delivered, and in the Largo Mr. Levitzki achieved real distinction by his disclosure of the structure of the work through his fine coloring. He was given rousing applause. The orchestra accompanied the Concerto extremely well. D.

All-Bach List for Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Elisabeth Rethberg, soprano; Mischel Piastro, Remo Bolognini, violinists; Chorus of the Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, April 26, evening:

Bach Program

Suite, No. 3, in D
Concerto for Two Violins in D Minor
Messrs. Piastro and Bolognini
Kyrie Eleison from Mass in B Minor
The Schola Cantorum
Pietro Yon at the Organ
Cantata No. 209, Non sa che sia dolore
Mme. Rethberg
Final Chorus from the St. Matthew Passion
The Schola Cantorum
Mr. Yon at the Organ

What might have been one of the season's towering programs proved to be something less, not in the matter of execution, but in the absence of the spirit informing it. Not that Signor Toscanini failed to choose a list of greatly varied music by the greatest of all composers. The choice was admirable, comprising a number of the highest peaks in that amazing treasury, namely, the opening chorus of the Kyrie from the High Mass and the last pages of the Passion. But one felt that this was music that meant far less to the great conductor than some of the things in which we have so often heard him excel.

Thus the overture of the suite was hurried, both in its slow and fast portions. There was a much too subjective and agonized quality in the choral delivery of the Kyrie, that magnificent pronouncement, which to have its fullest meaning must be



Apeda

Willem Willeke Led the Orchestra of the Institute of Musical Art in Its Spring Concert

closer in spirit to things medieval than to our day. Similarly there were accents in the chorus from the Passion which seemed hardly Bach-like. Although reflecting the meaning of the text, they savored of a latter day interpretation. Mr. Ross had prepared his singers carefully and they sang glowingly under Signor Toscanini's inspiring beat. More than once the conductor's unfortunate habit of singing while he conducts marred the tonal beauty of the performance, conspicuously so in the Kyrie. In both choral numbers Mr. Yon presided at the organ with distinguished results.

The finest of all double violin concertos was beautifully performed, concertmaster and assistant concertmaster doing their parts with satisfying results. They won much applause. The accompaniment, cut down by the conductor to two stands each of the strings, was in our opinion too small a body in so large an auditorium.

Mme. Rethberg sang the taxing solo part in the unfamiliar cantata with great artistry, entering wholeheartedly into the ensemble character of the work. The speed at which some of it was taken by Signor Toscanini made difficult the enunciation of text and music, offering the celebrated soprano little opportunity to make the most of certain passages. The flute part was excellently played by John Amans, with whom Mme. Rethberg shared the applause at the close.

Signor Toscanini has been lauded again and again as a Beethoven and Wagner interpreter and justly. Bach, whom he doubtless reveres as he does all great composers, is, unquestionably, less familiar ground for him. That he can edify us in this music, too, was evident in this program, but only in a lesser degree. In even the best moments his conception lacked that serenity which is the very soul of this music. That serenity few conductors achieve. One expects it from Signor Toscanini. A.

Institute of Musical Art Orchestra

Orchestra of the Institute of Musical Art of the Juilliard Foundation, Willem Willeke, conductor. Soloist, Maro Ajemian, pianist. Concert Hall of the Juilliard School of Music, April, 28, evening:

Symphony in D Minor (First Movement).....Franck
Concerto in C.....Beethoven
Miss Ajemian
Quintet in C, Op. 163.....Schubert
(Instrumentated for Full Orchestra by Dr. Leopold Damrosch)

Mr. Willeke led his young players through the program with care and kept them well in hand with very pleasing results. Miss Ajemian gave a praiseworthy performance of the Concerto in which the orchestra contributed an excellent accompaniment. Dr. Damrosch's arrangement of the Schubert Quintet was interesting and was well played. A large audience was loud in its applause throughout the program. Y.

Toscanini Says Farewell

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Ger-

Passed Away

William H. Woodin

William Hartman Woodin, Secretary of the Treasury in President Roosevelt's Cabinet until last December, when he resigned owing to ill health, and widely known as a composer, died in a New York hospital on May 2. He would have been sixty-six on May 27.

Mr. Woodin was born at Berwick, Pa. He studied music as a boy and then showed a talent for composition, but did not begin to compose seriously until he was past sixty. His Oriental Suite was played by the Berlin Philharmonic; and in 1932 the Manhattan Symphony of New York gave his Chinese Magic, The Unknown Soldier, Souvenir de Montmartre and Tartar Dance. Among other works were the Franklin Delano Roosevelt March, written for the inauguration; The Covered Wagon, a suite; Norwegian Rhapsody, and Gypsy Love Song. He received the honorary degree of Doctor of Music from Syracuse University last June.

Dr. Max Friedländer

BERLIN, May 2.—Dr. Max Friedländer, professor emeritus of music history at the University of Berlin, died today. He was eighty-one. Formerly a bass, Dr. Friedländer was noted as a writer on musical subjects and in 1911 was visiting professor at Harvard University in America. He lectured in twenty American universities and received the degree of LL.D. from the University of Wisconsin, in Madison.

Born in Brieg, Silesia, Dr. Friedländer studied in Frankfurt and London. Specializing in Schubert's music, he was the author of Franz Schubert, His Life and Work, and made new editions of lieder by Schubert, Brahms, Beethoven and other composers.

Joseph Spencer Vila

Joseph Spencer Vila, sports editor of the New York Sun since 1914, died of a heart attack on April 27 at the age of sixty-seven. His association with the Sun began in 1893 under Charles A. Dana. In recent years his daily column, entitled Setting the Pace and signed Joe Vila, had been a feature.

Mr. Vila was born in Boston and attended Harvard University. Before joining the Sun, he had been connected with the Journal and the Herald. He is survived by his widow, Mrs. Edna Vila, and a daughter, Josephine Vila, a member of the staff of the Musical Courier.

trude Kappel, soprano; Paul Althouse, tenor. Carnegie Hall, April 29, afternoon:

Wagner Program

Prelude to Die Meistersinger
Scene 3, Act I, from Die Walküre
Mme. Kappel and Mr. Althouse
Siegfried's Death and Funeral Music from Götterdämmerung
Finale from Götterdämmerung
Mme. Kappel

This was the orchestra's final concert of the season and, incidentally, the first in the organization's third thousand. Not only the program itself but the presentation was, in effect, a tremendous crescendo which left the audience at the conclusion either shouting with enthusiasm or completely silenced by the magnificence of the music and Mr. Toscanini's overwhelming playing of it.

The two Götterdämmerung excerpts reached heights of power and of dramatic intensity that are completely impossible to describe. Mme. Kappel sang the Immolation superbly and was wholly satisfactory in the Walküre scene, in which Mr. Althouse also gave a fine performance. Mr. Toscanini was greeted on his entrance by a standing orchestra and a large part of the audience also rose to do him honor. At the conclusion he was brought back again and again and cheered by the audience, which declined to leave until long after the music ended. H.

Cordelia Brooks Fenno Stevens

BOSTON, May 5.—Cordelia Brooks Fenno Stevens, wife of David Stevens, editor of C. C. Birchard & Co., died at her home here on April 22, after a long illness.

Mrs. Stevens was distinguished for her fine literary taste. Under her maiden name, Cordelia Brooks Fenno, she had written many poems and librettos, a number of which were set to music by prominent American composers.

Harry Lewis Brainard

LA MANTECIDA, CAL., May 5.—Harry Lewis Brainard, composer, accompanist, and at one time the husband of Olive Fremstad, died here on April 27, following a heart attack.

Mr. Brainard taught piano playing in New York for a number of years and was accompanist for prominent artists. He married Mme. Fremstad at her summer home in Bridgeton, Me., on Nov. 4, 1916. They separated several years later and Mr. Brainard came to California, where he had lived ever since.

Will A. Watkin

DALLAS, May 5.—Will A. Watkin, dean of Dallas musicians, aged seventy-six, died on April 13. He was born in Indiana, and came to this city from Kentucky in 1882, establishing the music business which bears his name. For thirty-seven years he was organist and choir director in the First Baptist Church, where the first pipe organ built in Dallas was installed in 1891. He was also active as a choral conductor.

As an impresario, Mr. Watkin was responsible for Paderewski's first visit to Dallas, and for the only appearances of the Metropolitan Opera in Texas in 1905, when the company gave performances here and in Houston. M. C.

Walter J. Flanagan

BLOOMFIELD, N. J., May 5.—Walter J. Flanagan, music and dramatic critic on the Newark Evening News from 1901 until his retirement last September, died on April 25. He was seventy-four, and was born in Binghamton, N. Y.

Augustus S. Peabody

CHICAGO, May 5.—Augustus Stephen Peabody, president of the Chicago Chamber Music Society and of the Civic Music Association, and formerly a vice-president of the Chicago Symphony, died on April 27. He was sixty.

Mrs. John Sherwin, Sr.

CLEVELAND, May 5.—Mrs. John Sherwin, Sr., a patron of the Cleveland Orchestra and the Cleveland Institute of Music, died on April 15. She was sixty-one.

Florence Carl

BLOOMFIELD, N. J., May 5.—Florence Carl, niece of Dr. William C. Carl, organist of the First Presbyterian Church in New York, died here on April 14. She was forty-seven.

Corinne Dargan-Brooks

HOUSTON, TEX., May 5.—Corinne Dargan-Brooks (Mrs. R. R. Brooks), who had been organist of Trinity Episcopal Church and Temple Beth Israel, died on April 13. She was associated with the Houston Symphony Orchestra Association and the Tuesday Musical Club.

G. Haydn Jones

DALLAS, May 5.—G. Haydn Jones, who had conducted the choir of the First Presbyterian Church since 1923, died on April 24. He was born in Wales, and had lived in Dallas for fourteen years, being well known as a tenor, voice teacher and coach. M. C.

Fritz Cortolezis

BERLIN, May 1.—Fritz Cortolezis, operatic conductor, died recently at Bad Aibling. He was fifty-six. He had been associated with opera houses in Munich, Berlin, Karlsruhe and Breslau, and had composed works for the stage.

West Coast Throng Rapt Before Violinist's Art



When Yehudi Menuhin Donated His Services for a Recent Concert To Benefit the San Francisco Symphony, and Played Three Concertos With Alfred Hertz Conducting, the Exposition Auditorium Was Full To Overflowing With a Thrilled Audience of 7000. Nearly \$10,000 Was Realized for the Orchestra Fund

San Francisco Thrills to Menuhin's Benefit Performance for Symphony

Violinist Donates Services as Does Hertz for Outstanding Concert — Plays Three Concertos to Packed House—Nearly \$10,000 Realized, but Orchestra's Future Still Uncertain—Summer Concerts Are Assured

SAN FRANCISCO, May 5.—If the San Francisco Symphony Orchestra has played its swan song, as some believe to be the case, it was as beautiful a musical utterance as San Franciscans have heard. Yehudi Menuhin made it so. This phenomenal youth volunteered his services for a benefit for the orchestra's sustaining fund, and crossed the continent at his own expense to play three concertos with the San Francisco Symphony in the Exposition Auditorium on April 8, as reported in the last issue of MUSICAL AMERICA.

The Symphony obtained about \$9,200, but the artistic value of the concert was beyond all estimate. The violinist played the Mozart Adelaide Concerto, the entire Lalo Symphonie Espagnole and the Paganini Concerto in D, also in its entirety and from the original score of which Yehudi claims to possess the sole copy. San Franciscans have not been so moved by any concert since Yehudi's debut. The impeccability of the youth's playing and the spirituality and clarity of his musical perception were awe-inspiring.

Alfred Hertz conducted and the orchestra, inspired by the soloist's performance, gave as fine an orchestral accompaniment as it has ever been known to do.

President Richard M. Tobin of the Musical Association expressed appreciation to the artists.

Summer Series But No Winter Plans

Although both soloist and conductor donated their services the profits realized did not extricate the Musical As-

sociation from its bonds of indebtedness and the future of the orchestra is undetermined. We have heard the cry of "Wolf!" so often that it no longer frightens the populace and only a few realize the seriousness of the problem. It is not unlikely that the Association will cease to function. But in that event there is a probability that reorganization and a new start will be made under different jurisdiction. There is much theorizing but nothing is being done at the moment to assure the orchestra's continuance under any patronage whatsoever.

There will, however, be a summer symphony series of five concerts in the Exposition Auditorium with guest conductors, beginning with José Iturbi on July 10. Four will be given at Hillsborough under San Mateo Philharmonic Society auspices, of which Leonora Wood Armsby is the motivating figure. The San Francisco series is under the direction of the Summer Symphony Association, Tom Girton, manager.

Amelita Galli-Curci, aided by Homer Samuels, accompanist, and Raymond

Williams, flutist, gave a recital in the War Memorial Opera House under Peter Conley's management early in the month and received a heartwarming welcome from a large audience.

The Bem-Clement-Bem Trio presented Russian music in its Community Playhouse series under Lulu J. Blumberg's management. Two Soviet composers were represented—Roslavetz and Drezdow. Tchaikovsky's Trio, Op. 50, concluded the program. Eugenia and Stanislas Bem, violinist and cellist of

the trio, left last month for Russia to participate in the Borodin Festival in Leningrad.

Lev Shorr and Flori Gough Shorr, pianist and 'cellist respectively, departed for New York some weeks ago, from where they intend to sail for Russia.

Myra Hess was the outstanding recitalist of April, playing a Bach-Brahms program in the Veterans' Auditorium under Alice Seckels's management before an enthusiastic audience.

MARJORY M. FISHER

NATIONAL SYMPHONY ADDS TO SCHEDULE

Orchestra under Kindler Now Has Men's Committee Looking to Permanency

WASHINGTON, May 5.—Invited to conduct the Concertgebouw in Amsterdam, Dr. Hans Kindler, conductor of the National Symphony, will sail from New York about May 12. He will also make several appearances as guest conductor at The Hague, and later will direct concerts in London for the British Broadcasting Corporation. He will leave Washington with the reasonable assurance that the National Symphony will be financially backed for another season.

Although the guarantee fund has not yet been fully subscribed, the campaign

has been made more aggressive by the appointment of a men's committee, which is to take over the responsibility that has hitherto largely devolved on the women's committee. This new committee of thirty business and professional men is headed by William McClellan, president of the Potomac Electric Power Company, who advocates the establishment of the orchestra on a permanent basis, with summer concerts in addition to the usual season.

The orchestral association evidently feels confident of the future, for it has announced the concert dates for next season, and the names of two soloists: Myra Hess and Mischa Elman. The schedule increases the Sunday concerts from eight to ten and changes four of the eight Thursday concerts from the matinee category to evening performances.

Sixty members of the National Symphony participated on May 2 in the closing concert in Constitution Hall of the three-day festival given by twelve church choirs under the auspices of the Columbia Bible Training School. Dr. Kindler directed the combined choirs and orchestra in choruses by Handel, Bach, Mozart, Beethoven, Franck and Stainer, and diversified the program with several instrumental numbers.

During the convention of the National League of American Penwomen, the Washington Composers' Club gave a chamber music concert at the Sulgrave Club in honor of Mrs. H. H. A. Beach. The Ferrara String Quartet presented, with assisting artists, compositions by I. Alder Finckel, Louis Malone, LaSalle Spier and R. Deane Shure.

RAY C. B. BROWN

GREENWICH AND CHELSEA DISTRICTS HEAR CONCERTS

Marion Rous, Greenwich House School Director, Presides at Symposium Addressed by Noted Speakers

A series of concerts was given in the week of April 22 by DPW musicians performing in the Greenwich and Chelsea districts of New York. Those responsible for the schedule were Marion Rous, director of the Greenwich House Music School; supervisors of the project, originated under the CWA, which comprises the Greenwich Sinfonietta and the Chelsea Singers; and recreational music leaders.

Speakers at a symposium and concert on April 23 included Frederick R. Huber, municipal director of music, Baltimore; I. A. Hirschman, New York; Frances McFarland, director of

music, New York Department of Public Welfare; Dr. Frankwood Williams, psychiatrist; and Henry Root Stern, member of the T. E. R. A. Miss Rous was chairman. Bach's Peasant Cantata was part of the musical program.

Subsequent events were a chamber performance in the Music School; a recital, Songs of Romance, by Barbara Hillard and Emerson Conzelman at the Laura Spellman Branch of the Y.W.C.A.; a concert in the House of Detention for Women; a choral program at the Spartacus Greek Workers' Club; an outdoor song festival conducted by Girl Scout troops; a program sponsored by the Y.M.C.A.; and a program by the Greenwich Sinfonietta under Gerakl V. McGarrahan, entitled American Music of Today.